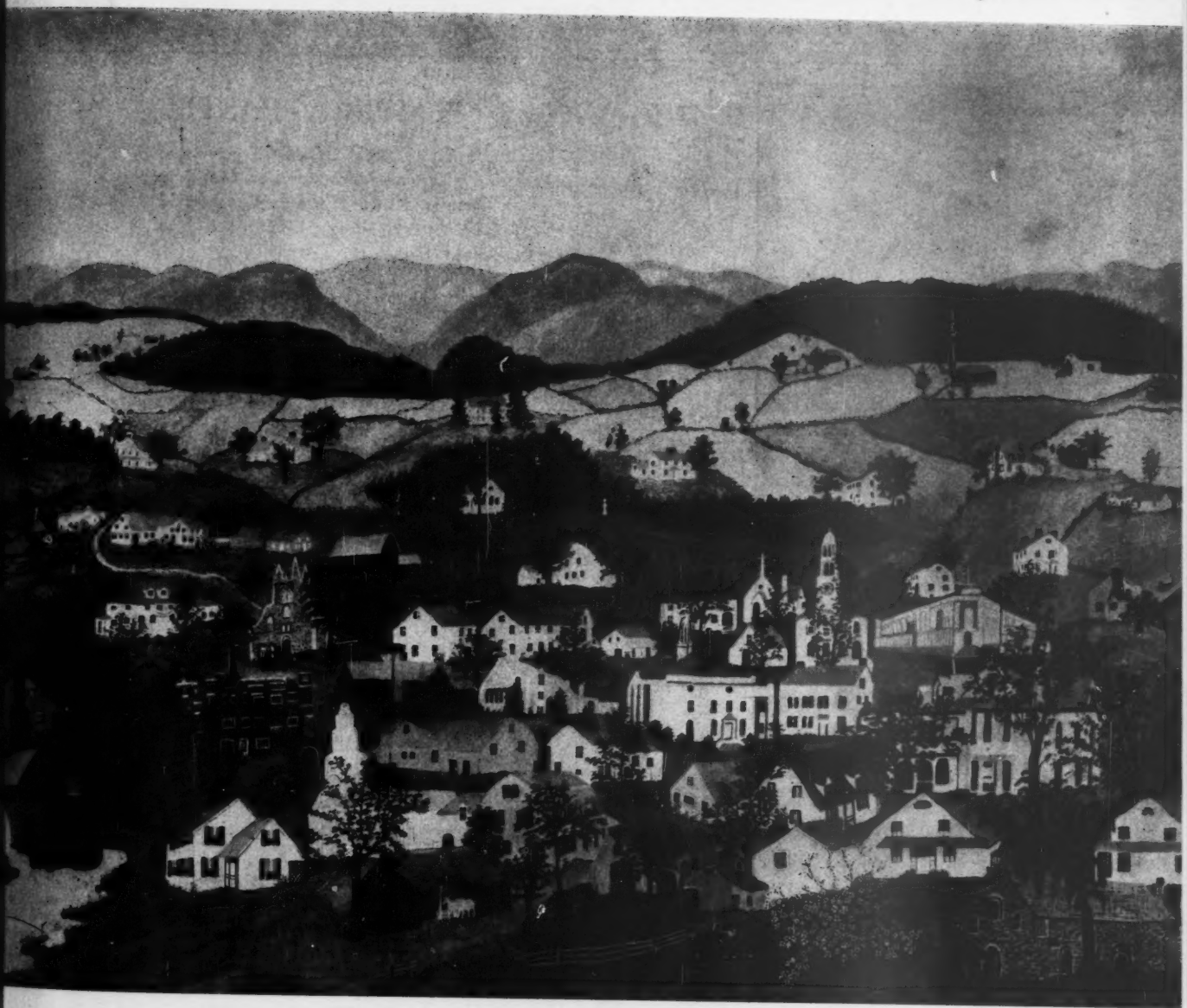


THE

# digest



*Williamstown by Grandma Moses. See Page 10*

THE NEWS MAGAZINE OF ART

CENTS

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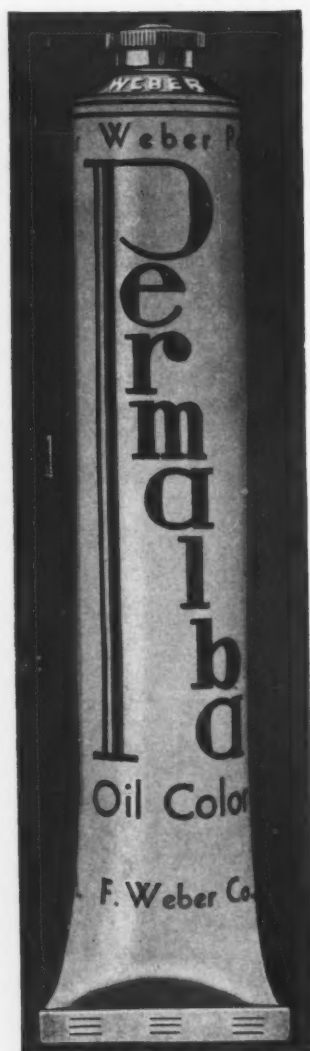
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**THE ART DIGEST**

Vol. 21, No. 16 May 15, 1947

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**Fair Minded**

SIR: Gallons of ink have been split over the State Department's effort to collect an exhibition to fill the request for a group of contemporary American paintings. Much of it has been good; most of it bad. Now that it is all over, I would like to tell you that I think your editorial was an extremely able and fair-minded comment on the whole situation.

—E. R. HUNTER, Director,  
Norton Gallery of Art.

**San Francisco Protests**

SIR: At a meeting of the artist membership of the San Francisco Art Association, a unanimous protest was filed with the State Department against the recalling of the travelling exhibition of Contemporary American Painting. The Association was founded in 1874. It has never intruded the field of politics, is completely non-partisan, and its artist members include representatives of all schools of art thought. In spite of this divergency of private opinion, the group is unanimous in its criticism of the Government's action.

The artist cannot function without freedom of expression. The lay public has always been slow to understand his work. However, lay criticism is often the criticism of ignorance. Such criticism must not be allowed to influence the policy of a Government that represents the ideals of freedom.

—DAVID PARK, Chairman, Artists' Council, San Francisco Art Ass'n.

**Honest Journalism**

SIR: I enjoy all of the DIGEST except Evelyn Marie Stuart and the page devoted to the collective activities of the American Artists Professional League. The utterly stupid and vicious attack that these "Professionals" made upon the State Department's collection of contemporary American painting is indicative of their narrow attitude. However, congratulations to you for your truly worthwhile publication. It is written in the best traditions of our great American press—honest, courageous reporting.

—WALTER J. BLODGETT, Boston.

**Artist Praises an Artist!**

SIR: I am so glad you reproduced John Minton's *Stormy Day, Cornwall* in the May 1 DIGEST. As small as this gouache is, I consider it one of the finest and most delicate paintings in the Brooklyn International Watercolor Show.

—JOHN VON WICHT, Brooklyn.

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The Art Digest



## An American Redon Uncovered in Chicago

By C. J. Bullett

CHICAGO—Something approaching an American Odilon Redon is being developed in Chicago in the person of Oscar Daniel Soellner, whose *Hollyhock* was a sensation of the recent exhibition of the Association of Chicago Painters and Sculptors.

It is one of a series of thirty paintings of flowers, which Soellner will exhibit together "one of these days" when he "gets ready."

*Hollyhock*, a giant blossom, gorgeously and dreamily colored, with all sorts of psychological trimmings and suggestions, said something that flowers are not in the habit of saying in nature—something akin to what Odilon Redon's flowers used to say, though in a different and thoroughly modern idiom.

In front of the blossom, toward one side, is a little nude human figure, vividly green, climbing a dangling vine toward the heart of the hollyhock. You were at liberty to read into the picture anything you wanted to. Soellner had no explanation he cared to divulge.

Soellner's *Hollyhock* is no "stunt," nor I imagine, are any of the other twenty-nine pictures included in the series.

One afternoon in 1939, I had an appointment with him to do an interview. On his way to keep the appointment, he had seen in the entrance to an alley a bouquet of flowers that had been thrown away by some heartless owner. Soellner stood contemplating it, absorbed. He communed with the soul of the discarded flowers, brooding much in the spirit of the Melancholy Jacques of Shakespeare. They had served their purpose the best they could, had lived out their lives, and here was the last scene of all. After the interview, Soellner went home and painted from memory that bouquet, with the tragedy he had read into the fate of the flowers, from the sunny garden to the dirty alley.

Flowers even then, eight years ago, were an obsession with Soellner. His home is in River Forest and he has a summer cabin at Grand Detour. He makes a living as a "merchandising artist," but in his leisure hours he has developed into one of the few original "fine" artists Chicago can boast.

Soellner is not a floriculturist in the ordinary sense, protecting his violets and his roses from weeds. Weeds to him are as important as any other flowering plant that grows—dandelions, golden rod, ironweeds. One of the most amazing pictures he ever painted was *Wheels*—just old wagon wheels discarded in a patch of weeds, but as eloquent as the wheel Ezekiel saw.

Soellner is from a long generation of German woodcarvers. His father came to America from Munich shortly before Oscar was born in 1890. Oscar's childhood was spent amid his father's carvings of columns and fretwork for churches and mansions. He learned thus early that art is a matter of stylization as well as realism, and he proceeds now to put poetry as well as truth into his blossoms.

May 15, 1947

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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Thy Neighbor's Business

AT TIMES, it would seem that we dissipate an incommensurable amount of our energy complicating the essentially simple process of living. An ego is bruised or a prejudice irritated, and immediately some injured little mortal decides to veneer his own incapacity by departing on a crusade against humanism and logic. The louder he shouts the higher he must inflate his own chest; it is much like the Milquetoast who becomes an extreme extrovert when enthroned behind the wheel of sixty horses. Most of this stems, perhaps, from two very common ailments—minding thy neighbor's business and the inferiority complex that demands the levelling of the peaks to fill the valleys of mediocrity. Fortunately, time has a habit of arriving at the correct answer to the human equation. Four such cases have recently hit the headlines:

THE POISON PEN:—William Hunt Diederich, talented American sculptor, who once lived contentedly in a castle in Hitler's Germany, was probably quite unhappy in his New York residence after the military forces of this "decadent democracy" exploded the myth of the master race. Now he is even less happy—for the Post Office authorities and a famous handwriting expert have traced to his poison pen numerous pieces of anti-Semitic mail, sent "With the compliments of the National Institute of Arts and Letters." One piece, in particular, proved irritating to the New York press—a bitter comment on the postage stamp honoring the great journalist, Joseph Pulitzer. Printed in red were the words, "Censored by the Jewish Press." To such depths can fall a brilliant mind when warped by hate.

The Institute hastened to remove any hint that these attacks were sanctioned by its membership. Its officers met to change the by-laws so that Diederich could be expelled, for the Institute, when it was founded in 1898, made no provision for ridding itself of undesirable members, who are limited to 250 elected for life. Latest report is that Diederich is being examined by a psychiatrist. In view of the fact that America forgave its arch-traitor, Poet Ezra Pound, and committed him to an asylum, this would appear to be the best course of treatment for a man who perhaps does not know the damage his prominence in the arts makes possible.

JACKIE ROBINSON:—Once every so often the editor asks his readers' permission to depart in his comments from the rigid limits of art reporting. Usually these departures touch the sport world, as befits a one-time frustrated sports-writer. Last year I heralded with pleasure the signing of Jackie Robinson, Negro star athlete, by the Brooklyn Dodgers. Now Robinson is again in the news, due to the fact that certain major league ball players had formulated a strike plan, if their fellow American was permitted to participate in what is termed the "national game." This bit of racial bias was nipped in the bud when Ford Frick, president of the National League, took a firm stand, addressing the players as follows:

"If you do this you will be suspended from the League. You will find that the friends you think you have in the press box will not support you, that you will be outcasts. I do not care

if half the League strikes. Those who do will encounter quick retribution. I don't care if it wrecks the National League for five years. This is the United States of America and one citizen has as much right to play as another."

In this case, Stanley Woodward, sports writer of the New York *Herald Tribune*, is to be congratulated for airing the scandal when the powers-that-be tried the old hush-hush. Racial hatred breeds best in darkness and silence.

CENSORSHIP:—This has nothing to do with racial or religious prejudice. Rather, it pertains to one of life's lesser complications—censorship and legislated morals, futile human endeavors that produced Prohibition and, more recently, emasculated radio and the movies. Remember last issue the story about Mitzi Solomon's statute of *The Lovers* being expelled from the National Association of Women Artists at the National Academy? Well, the tale has a happy ending. Because of the pressure exerted by Miss Solomon's fellow artists and the ridicule of the press, Grace Treadwell, president of the Association, and Hobart Nichols, president of the Academy, issued a joint statement, asking the artist to return her statue to the exhibition and inviting her and her friends to rejoin the Association. Miss Solomon, being a good sport, did both, and the weighty, abstract *Lovers* are back at their rendezvous (until May 21).

POWER OF THE PRESS:—William Randolph Hearst not only knows what he doesn't like but knows it is modern art, branding the entire expressionistic movement "Communitic"—probably because he knows that he knows nothing about modern art. Yet so great is the influence of bad reproductions on newsprint, he was able, almost single handed, to stop the exhibition of modern American paintings in mid-tour. However, there is a certain amount of ironic humor involved in Mr. Hearst's campaign. As Edith Halpert of the Downtown Gallery points out (quoting the March 15, *Digest*), five of the eight contemporary American paintings newly purchased by the Los Angeles Museum with funds provided by the William Randolph Hearst Foundation, are by artists in the rejected State Department collection. They are: Robert Gwathmey, John Marin, Philip Evergood, Marsden Hartley and Max Weber.

Asks Mrs. Halpert: "Is Mr. Hearst both attacking and supporting modern American art?"

From John Garth, critic of the San Francisco *Argonaut*, we learn that "these paintings will probably be classified as surplus property and disposed of at public auction." It would be the laugh of the decade if Consultant Director Valentiner purchased some of them for the Los Angeles Museum—with Hearst Foundation funds.

LO, THE CLEVER REDSKIN:—History has it that the Canarsie Indians sold Manhattan Island to Dutch traders for \$24 worth of trinkets, a classic example of skullduggery. Not so, says Dr. Leon Miller, Cherokee, now hygiene instructor at City College: "With all the high prices, traffic and confusion, there are lots of people who'd sell the island back to the Indians for two quarts of whiskey"—and by this we assume that Dr. Miller includes 57th Street.

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## Los Angeles Events

By Arthur Millier

UNTIL MAY 25, the Sixth Annual National Print Exhibition arranged by the Laguna Beach Art Association fills two floors of the association's gallery overlooking the Pacific. There are 160 prints by 156 artists from 32 states.

Doel Reed won top purchase prize with *Storm in the Mountains*, a dramatic aquatint. *Padre's Walk*, a finely drawn lithograph of trees by Malcolm Cameron, California architect who retired to make prints, was number two, and *Still Life*, a nicely colored block print of apples by Luigi Rist, made third spot. The jurors, Guy Maccoy (serigrapher), Mildred Bryant Brooks (etcher) and Chang Reynolds (lithographer), all exhibiting, gave honorable mentions to prints by Maxil Ballinger, Clare Leighton, Stow Wengenroth, Carl M. Schultheiss, and that rarity, a mezzotinter, Reynolds H. Weidenaar.

Your reviewer's choice for show's best print: *Erodis*, finely designed aquatint of villagers descending a mountain, by Howard Cook. No award.

\*\*\*

An interesting first one-man show was that of paintings by Edward Reep, 29, local boy and returned combat artist, now a Guggenheim Fellow, at American Contemporary Gallery. His *Shrine*, a painting of a wall in Bologna where Fascist police shot anti-fascists, is one of the war's good paintings.

\*\*\*

Angna Enters' recent paintings and sculpture are being well received at the Francis Taylor Galleries, Beverly Hills. Her pictures of Proust's *Remembrance of Things Past* and her *Nymphs in Hollywood* series are especially liked.

\*\*\*

The Karl Zerbe exhibition of encaustics, gouaches and drawings sent from the Downtown Gallery and showing until May 31 at the Vanbark Studios, Studio City, does not cause this observer to quite do flip-ups in the manner of Eastern critics. The encaustics strike me as chiefly notable for their passages of beautiful color, while the compositions are seldom distinguished and the subjects are often commonplace.

\*\*\*

Actor Vincent Price and Entertainer Abe Burroughs auctioned 77 paintings by 59 artist-veterans in the opening exhibition of Raymond & Raymond's new gallery at 9522 Santa Monica Blvd., Beverly Hills. The individual veteran got two thirds, A.V.C. one third of the sales price. The gallery donated space, services (and a bar), for the sale.

\*\*\*

Twelve Los Angeles Japanese who spent the war in relocation centers formed the Los Angeles Palette Club and exhibited 58 paintings made in the centers. Amache, Colo., where Tokio Ueyama taught a class of 150 adults, furnished impressive pictures by Ueyama, who featured the barracks and surrounding terrain, and Fukunosuke Kusume, who painted a "Bon (Buddhist) Dance" as done in the camp by moonlight on July 15, day when the dead are believed to return.

# THE ART DIGEST

Vol. 21, No. 16

The News Magazine of Art

May 15, 1947

## Regarding Boston

By Lawrence Dame

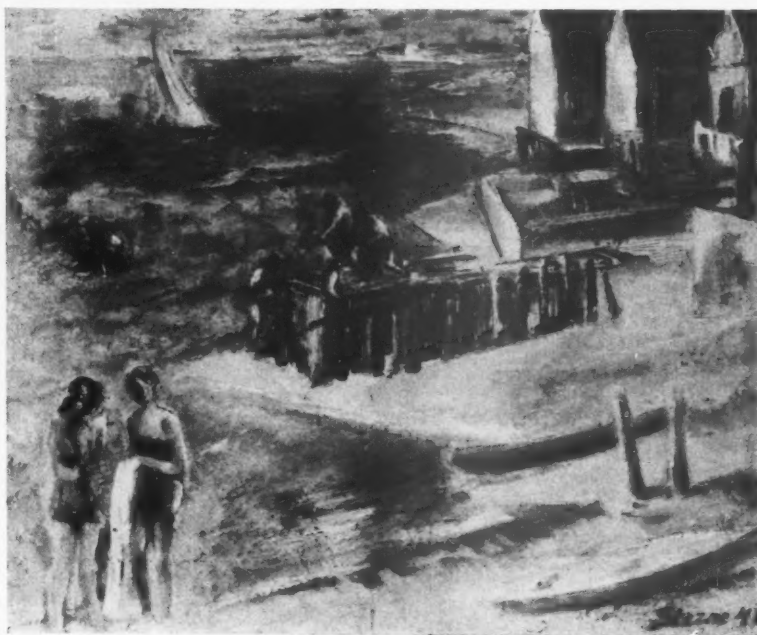
BOSTON:—Art has taken several important spurts upward here this month. The St. Botolph Club, which has some important artists, business men and gourmets on its roster, re-entered the art field, abandoned through wartime retrenchment, by staging the first national exhibition seen here in many a year. The Boris Mirski Gallery presented 24 artists which we customarily have to travel to Manhattan to see and it exulted in the appearance of 24 exchange Boston artists at Edith Halpert's Downtown Gallery. The Stuart Gallery planned an exchange show here with co-operation of New York's Seligmann Gallery.

More than 400 painters from coast to coast answered the clarion call of the St. Botolph (name of Boston's patron saint). Some 200 survived a jury including the Metropolitan's Francis Henry Taylor, Paul Sample of Dartmouth, Karl Zerbe of the Boston Museum school, James M. Plaut of Boston's Institute of Modern Art and a St. Botolph painter, Dwight Shepler. Only one Boston artist got so much as honorable mention.

Edward Klauck of New York won the \$200 St. Botolph prize in this St. Botolph Club American Watercolor Exhibition for a circus scene, *Between the Acts*. Xavier Gonzalez got the John Singer Sargent prize of \$200 for a pouache entitled *Wind*. Stuart Davis won the George Hallowell prize of \$100 for a neat, bric-a-brac collection of planes called *Ana*, with *Ana* as a miniscule figure at lower left.

Honorable mentions went to Boston's Charles Hopkinson, one of the older school who turns to abstract landscapes in watercolor as a relief from straight

[Continued on page 20]



Climbing the Pier: MAURICE STERNE

## Sterne Unveils His Modern "Renaissance"

SINCE FEW SUCCESSFUL PAINTERS have the courage, determination and talent to change style in their mid-60s, a time when less gifted men find it easier to essay tried, familiar themes, it is indeed welcome to report that Maurice Sterne's first one-man show in fourteen years, on view at the Wildenstein Galleries until May 31, is a handsome winner.

It was in 1933 that the Museum of Modern Art honored Sterne by a retrospective showing of his painting and sculpture, its first such show granted

an American. Now to a new generation that is only vaguely familiar with the past work of a pioneer modern, Sterne's current show, comprising pictures executed during the last four years (a period he calls his renaissance), might have been painted by another artist—so changed are they in entire approach and so absent is any sign of transition.

Best known for his famous paintings of Bali—dark, highly-patterned rhythmic canvases that were first shown in 1915—Sterne now devotes himself to earnest studies of the changing moods of the New England sea with special emphasis on light. Freshness is the word that comes again and again to characterize nearly all the paintings in the large assemblage, for it applies not only to his new palette but to his overall vision as well.

An excellent example of this new style is *Grey Morning* (lent by Dr. and Mrs. David M. Levy), a vigorous, understanding painting that makes the most of sand, sea and brightly contrasting houses. *Misty Day* solves a difficult task. In its search for means to set down an instant of time from an eternity of changing sea faces—and to do so within a limited palette of white, tan and grey—it is akin to many of Whistler's nocturnes, although the result is broader, stronger statement. Here, as in other pictures, texture ranges from thick palette knife impasto to transparent and even bare paint passages. *Provincetown* (lent by Mr. and Mrs. Sam A. Lewisohn), the *Portuguese-Americans* and *Low Tide* (lent by Mr. and Mrs. David Heyman) are among the other outstanding sea works.—JUDITH KAYE REED.

Wind: XAVIER GONZALEZ. John Singer Sargent Prize of \$200



May 15, 1947



Four Ballet Dancers: PICASSO. Rockefeller Gift (Detail)

## Modern Museum Exhibits Drawing Collection

THE FIRST MAJOR EXHIBITION of drawings from its collection is being featured by the Museum of Modern Art until June 1. Examination of these works provokes the thought that to see an artist's drawings is somewhat like catching him with his clothes off: his true appearance, without contrived adornment, is then more easily apparent. A great many of the drawings in this show were done without exhibition in mind, being studies, and reveal the artist's intentions, his methods and his capacity more clearly than would a work replete with color, texture and brushwork.

The Museum's collection of drawings numbers more than 230 works, and this exhibition shows 142 of them, from Seurat to Siporin. Most of the leading artists of the 20th century are represented. The show is arranged in an informal sequence beginning with post-impressionist, followed by cubist, abstract and surrealist works and concluding with a group of sculptors' drawings. European, American and Latin-American artists are grouped.

Picasso's sure draftsmanship and mastery of movement is conspicuous among many fine things in the European section, as is Cagli's classical and sensitive *The Concentration Camp at Buchenwald*, but the two works by Cézanne are but slight sketches. Masson shows up much better here without his uncertain color. Dali's vaunted draftsmanship is built up with analytical sureness and is not as derivative as some suppose.

The Latin-American group is particularly fine and varied, albeit small. Works by Guerrero Galvan and Guillermo Meza are conspicuously excellent, but Rivera's several studies are rather plodding.

A number of top examples are to be seen in the United States section, highlighted by the drawings of Maurice Sterne, Yasuo Kuniyoshi and Rico Lebrun.—ALONZO LANSFORD.

### Mexican Mystery

Xavier Guerrero, now showing paintings and drawings at the Knoedler Galleries, is an Aztec Indian who was one of the first of the Mexican artists to experiment with mural techniques. His final solution of the difficulties of these processes has placed him in the forefront of fresco painters. He worked with Rivera on the murals in the Ministry of Education, and with Charlot and La Cueva on the decoration of its patio.

The work shown here was done in Chiapas, a remote Mexican region of impenetrable forests, ruins of ancient temples and almost fantastic specimens of fauna and flora. The mystery of this strange land is felt in all his canvases, where the present seems overshadowed by an immemorial past. Canvases are replaced in his paintings by mats of woven maguey that produce an unusual texture which seems consonant with the themes.

Guerrero's command of form, variety and brilliancy of palette and imaginative conceptions make immediate impression. (Until June 1.)—M. B.

### Correction

In the review of the 55th Annual Exhibition of the National Association of Women Artists (page 13 of the last issue of the *DIGEST*), *Blind Music Vendors*, a terra cotta by Clara Shainess, was mistakenly attributed to Ruth Nickerson.

## Grandma Moses

THE WORD "PRIMITIVE," like "modern," has taken a pretty bad beating in recent years, so now it is necessary to explain what kind of "primitive" is meant when describing a work of art. There is the primitive art of the native or aboriginal, such as Congo or Easter Island carvings. There is the work of the earliest artists in a particular culture, such as Italy's 15th century Sassetta or America's Colonial Pelham, Badger or the elder Hesselius. Then there are the self-taught artists of any period, such as the early 19th century Hicks, the more recent Pickett and Kane, the living Grandma Moses.

The real common denominator of all these connotations seems to be a certain honest naivete and crude charm (though many "primitive" African works are anything but crude, and Louis Bosa and Henry Mattson are both self-taught, but no one would call them "primitive").

People who like primitives do so for various reasons—some for the dubious purpose of *noblesse oblige* condescension or because primitives have become fashionable, others because they appreciate the intuitive esthetic virtues or originality of good primitives. All, however, seem to like Grandma Moses.

Grandma is having her fifth New York one-man show at Galerie St. Etienne, which, for a lady in her 80's who began to paint but a few years ago, isn't doing so badly. As everyone should know by now, she lives near Hoosick Falls in New York State, and took up painting when arthritis made other activities difficult. Never having been to a museum, much less an art school, she developed her own method, which begins with three coats of flat white paint on oiled masonite.

Then, as she explains in the *New York Times Magazine* of May 11, "now it is ready for the scene, whatever the mind may produce, A landscape picture, an Old Bridge, A Dream, or a summer or winter scene, Childhoods memory, what everone fancies. But always something pleasing and Cheerful and I like bright colors and activity." And that is as good a description of Grandma's painting as we can give.

A couple of years ago, when she had become famous, Grandma made one of her three trips to New York. Now it is interesting to note that the metropolis apparently is not her dish, at least pictorially, for there is not a painting of the city in her current show. What apparently did make an impression, though, was leaving her home in Hoosick Valley, and there is a pretty wonderful panorama of a farm with Grandma behind a pair of racing black horses entitled *Grandma Goes to the Big City* to prove it. The nearest approach to an urban scene is the ambitious composition of *Williamstown* (see cover).

The present exhibition shows the artist at her best yet. There are 34 oils of consistent quality, a few of outstanding merit. *Hoosick Valley from my Window*, with its fragile lace curtains is thrilling perfection, while *A Storm Is on the Waters Now*, her most recent, shows a dramatic quality and a sense of movement that strikes a new note in her painting. (Until June 15.)

—ALONZO LANSFORD.



## Portraits of Pets

THE PORTRAITS OF PETS SHOW by Anne Marie Jauss, at Portraits, Inc., continues the *raison d'être* of this gallery, for these paintings are all actual portraits of the engaging creatures presented. These pet animals are shown in decorative settings, usually landscapes, that are consonant with their origin. As for example, the dainty *Leelee*, owned by Lois Shaw, director of the gallery, appears against a Mexican decor suitable to its ancestry, while a Japanese terrier, *Susie*, is presented against a background suggestive of Japan.

Miss Jauss displays fine craftsmanship in her seizure of animal characteristics and in her skillful brushing which renders the exact textures of sleek or curly coats with fidelity. The subjects seem so little posed or on their best behavior, that the artist's gift for swift, penetrating realization of the qualities of her sitters may be realized. Among the many ingratiating portraits, *French Poodles in Central Park*, one black, one gray, both well tansured, stands out. The intelligent gaze of these handsome creatures conveys personality in a definite degree. (Until May 17.)

—MARGARET BREUNING.

## Pair from Pennsylvania

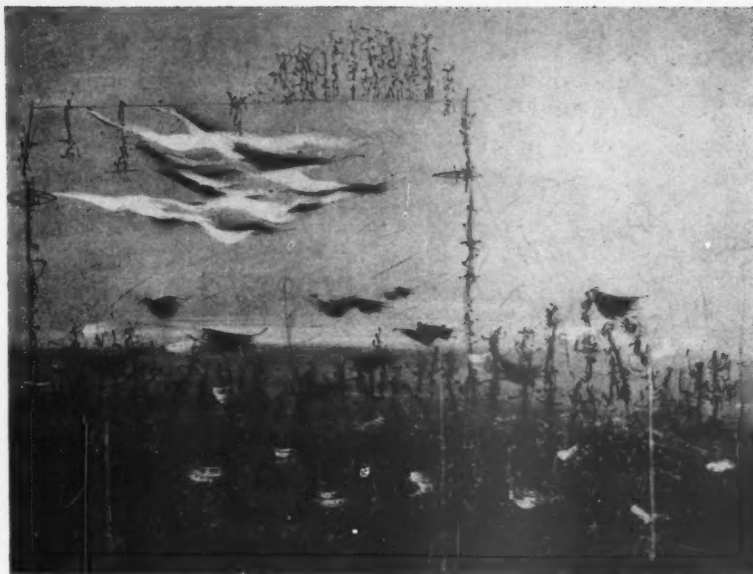
Two young exhibitors from Pennsylvania share the Arthur U. Newton Galleries, where paintings by William Temple and his wife, Esther Kee, are on view until May 24. Miss Kee's landscapes are well-brushed, earnest work that reveals the pleasure she finds in the gracious Pennsylvania countryside. *Springtime in Whitemarsh Valley* and *Meadowland* are fresh, fine seasonal tributes, while *Piccaninnies*, a small, light-hearted landscape, shares the charm of the best of 19th century outdoor genre.

Like Miss Kee, Temple is a former student of the Pennsylvania Academy, where he later taught still life painting. His pictures—portraits and still lifes—are distinguished chiefly by their bright color, applied with zest to more studied compositions. Outstanding are a table still life, *Yellow Melon*, and the portrait of *Esther Knitting*.—J. K. R.

Quita: WILLIAM TEMPLE



May 15, 1947



Riva: EZIO MARTINELLI

## Martinelli Shows Imaginative Abstractions

AN INTERESTING PROCESS may be observed in the second show of oils, gouaches and drawings by Ezio Martinelli, now at the Willard Gallery—that of an artist working through influences to personal expression. Martinelli made his debut with sure technical equipment both as a draughtsman and painter, plus a fine color sense, but it is obvious from his most recent work that he wasn't quite sure what he was going to do with them.

The earlier pictures in this exhibi-

tion smack a little of Picasso here, and the pictograph school there, although Martinelli gets more force and dynamic color expertly applied than is usual among the pictographs. His latest things are all his own—sensitive, calligraphic abstractions, delicate in execution, gentle and haunting in mood. The large oil *Village* and smaller gouache *Riva* are imaginative and thoroughly commendable. The drawings show the artist's working out of forms and ideas. (To May 24.)—JO GIBBS.

## Artists Equity Holds Initial Policy Meeting

IF A BOMB had dropped on the Museum of Modern art, the evening of April 30, it would probably have set American art back a quarter century. A good majority of the biggest art names in the country were on hand for the official "coming-out" meeting of the newly formed Artists Equity Association.

It was announced that Hudson D. Walker had been appointed Executive Director, and would carry out a program designed to protect the economic security and defend the legal rights of the artist. Mr. Walker is also President of the American Federation of Arts and has been associated with galleries and museums in Minneapolis, Boston and New York.

Speakers at the large meeting—Elmer Rice, president of the Dramatists Guild; Rene D'Harnoncourt of the Museum of Modern Art; Juliana Force of the Whitney; Antoinette Kraushaar of the Kraushaar Galleries; as well as Yasuo Kuniyoshi, president, and Leon Kroll, honorary president of the Association—all emphasized that Artists Equity should restrict its activities to the sole purpose of improving the economic status of the artist. They must stay away from other fields, such as politics, artistic styles or cultural matters.

Legal injustices to the artist, such as inheritance and copyright laws were pointed out. The need for a standard

of equitable relationship between artist and dealer was noted, and the matter of rental fees for works of art in exhibitions was brought up. Harry Sternberg, in charge of the Program Committee, outlined plans for dealing with such problems.

Regional Directors for various areas in the U. S. were named, with the information that others would be appointed later. Membership to the Association is open to any artist of professional status. At the moment, the definition of such an artist is one who has had a one-man exhibition, is represented in a museum, and like qualifications. Plans for creating other types of memberships—student, layman membership, etc.—are under way. The present dues are \$12 a year.

It was further announced that the present officers were temporary for the sake of initial organization, and that later a convention would be called to elect regular officers, voted on by the membership.

## American Academy Grants

The American Academy and the National Institute of Arts and Letters have announced the 15 annual \$1,000 grants in the fields of arts and letters. The six artists so honored are Peter Blume, Dorothea Greenbaum, Joseph Hirsch, Victoria Hutson Huntley, Mitchell Jamieson and Carl L. Schmitz.



Three Towers: DAVID TENIERS, THE YOUNGER

## Four Centuries of Landscape Painting

LANDSCAPE PAINTINGS of four centuries form an unusual exhibition at the Koetser Gallery, presenting the work of different races, nationalities and epochs in a handsome array.

Opening with the mid-16th century, an imposing canvas, by Annibale Carracci, *Landscape with Bathing Figures*, in its amplitude of design well illustrates the Grand Manner which this eclectic artist strove for. But there are a freshness of atmosphere and crispness of handling of forms that indicate Carracci's natural capacity for landscape painting when it could escape the theories of combining the gifts of Raphael, Michelangelo, the Venetians and ancient sculpture into one, conventionalized, insipid expression. Also of the 16th-century, Verhaeght's *Tower of Babel* is a delightful conception.

*Shepherd with His Flock* by Claude Lorrain, is an idyllic re-assembling of those watercolor studies of natural forms that Claude was constantly making into an idyllic scene. Teniers, whose name suggests the tavern scenes of many of his paintings, is represented here by *Three Towers*, the artist himself depicted in elegant garb, even an attendant to hold his sword, gazing upon his estate and his castle. *Monks in a Lagoon* by Magnasco is almost overwhelming in its vehemence of sweeping rhythms, yet the simplicity of palette and the power and decisiveness of the brushing brings unity as well as breadth to the design.

A *Port Scene on the Mediterranean* by Claude Joseph Vernet brings us into the 18th century. The delicacy of the detail of shipping and distant cliff and the luminosity of sky and sea escapes his frequent classical frigidity. It is rare to come upon works by Jacopo Marieschi, an emulator of Canaletto, but two canvases reveal that while he did not attain the rank of that great painter, he avoided his precision of statement in sweeping brushstrokes and in richness of color.

A much-admired Corot, *Brunay*, sound in its definition of forest masses

and glowing with a clarity of light that falls through the foliage, is an outstanding item. Courbet is represented by one of his spectacular pieces, *Chateau Chillon*. Like all his landscapes it is an abstract of the elemental forces of nature with emphasis of contours and masses that render an extraordinary vigor of effect. A shimmering Boudin, *Deauville*, and the serene beauty of Inness' *Oak trees in Autumn* form a contrast to the emphatic assertion of Courbet.

And coming down to our newer aspects of painting, Dan Lutz' *Kalamazoo Love* is a fantasy in beauty of fusing greens and blues and *Blue Hour* by Werner Drewes chiefly resembles a checkerboard. Nordfeldt's *Horses on the Prairie* is an able, concentrated design.

This scattered comment upon an actual embarrassment of riches may suggest the pleasure of viewing this exhibition. (Through May 31.)

—MARGARET BREUNING.

### Artists' Gallery Reopens

The Artists' Gallery, which was closed during the war, has at last found suitable quarters at 61 East 57th Street, and will resume its unique service to artists and public alike on May 17, according to an announcement from Director Hugh Stix. Again, the aim of the Gallery is to introduce promising artists, and give them a chance to exhibit without expense or commissions until they are taken up by the public or some established commercial gallery.

The opening exhibition of the paintings of James Sterling will be reviewed in the June 1 issue of THE ART DIGEST.

### Youngsters Invited

Ten of the paintings included in the exhibition by New York artists "Under 25," shown at the Seligmann Galleries in March, have been invited for exhibition at Bennington College, Vermont, beginning May 17.

## The Barbizons

LANDSCAPES by the Barbizon School, at the John Levy Galleries, show how these artists invaded the field of the 17th-century Dutch landscapists and enlarged it through greater fidelity to natural forms and a warm intimate sentiment for the scenes before them. Constable's influence is felt strongly in the gain in local color and interest in effects of light.

Rousseau, undoubtedly the foremost of this group, is scarcely adequately represented here. Yet his landscapes of the flat, indefinitely stretching country with grazing cattle and flowing streams under expanses of sky convey the exact quality of these low-lying lands and low horizons. Diaz in his *Dans le Forêt de Fontainebleau* shows himself the painter's painter in his preoccupation with highly-finished surfaces and subtle juxtaposition of tones. Charles Jacque's pastoral *Landscape*, with its sheep and shepherd in an idyllic setting, is a high-point of his painting, which so often suggests the technique of the etcher.

Daubigny's *On the River Oise* in its freedom and breadth of handling is near modern work, as well as in its avoidance of romanticism. Corot's *Ville d'Avray* is included, although the artist seldom visited the Forest of Fontainebleau or was much in the habit of painting directly from nature, as the *plein air* artists habitually did. This landscape with no enshrouding mist or impalpable foliage, presents a vision of nature within a framework in which order, balance and rhythm are component elements.—MARGARET BREUNING.

## Sentence Suspended

THE AUGUST PRECINCTS of New York's Association of the Bar were brightened no end this past fortnight by a large exhibition of paintings, prints and sculpture done by the lawyer-members in their spare time. The foreword to the exhibition catalogue emphasized that the exhibitors have no illusions as to their professional status as artists and that it is all in fun, but the quality of a surprisingly large section of the show belied this, indicating, in some cases, attainment of professional standards and certainly a seriousness of approach.

Excellent craftsmanship and sensitive perception was shown by Mark Eisner in his rich *Florida Ditch* and impressionistic *Elms*. James Rosenberg (who is hardly an amateur, having just held a one-man show at Wildenstein's) confounded the caution usually attributed to jurists with his bold expressionistic *Atomic Age* and a daring impressionistic *Springtime Shower*. An interest in abstracted compositions was shown by Alexander Lindey in three Braque-like oils. Julius Isaacs was competent in both etching and oil.

The only exhibitor who combines his profession with his avocation was Harris B. Sternberg, who showed six really humorous cartoons which poked sharply at various types of lawyers and their clients. He also achieved an hilarious *tour de force* with a "sculpture" depicting twelve jurymen. The medium for this piece was labelled "One Dozen Eggs," which it was—painted.

The exhibition convened May 1 and adjourned May 10.—ALONZO LANSFORD.

The Art Digest



## Religious Themes In Modern Dress

STEPHEN GREENE, a young New York painter who came to national attention recently through a number of prize-winning paintings in large exhibitions (including the Virginia Biennial), is holding his first show at the Durlacher Galleries.

Greene paints religious subjects in modern style and casual contemporary dress, but there is often displayed a curious affinity for early Italian painters, both in the use of "pretty" color and flatness of certain compositions. Preoccupation with design often reduces major figures to subordinate positions. Ghostly angels share the canvases with bloodless, shaven men and women who play their conventional roles in the Christian drama, with intensity but on an empty stage rather than in the world.

Outstanding among these interesting paintings are *Lamentation* (lent by Hollis Baker); *Deposition*, a complex, striking composition purchased from the show by Joseph Pulitzer, Jr., and *Reflections*, which is worked with more depth and luminosity than other paintings and may indicate a new approach. (Until May 24.)—JUDITH KAYE REED.

## Which Category?

WE CAN'T HELP wondering what would happen to Western art reviewers—and the authors of the works discussed—if the "Four Categories of Greatness" of Chinese art criticism (discussed in *Principles of Chinese Painting* reviewed last issue) were applied to art today. Here are the paraphrased categories:

1. The competent or clever artist. He works on the lowest level (!) of creation, possesses skill and knows the rules of style. He can render "outward formal likeness" but his highest goal is only that of pleasing formal beauty.

2. The cultivated painter. He is characterized by taste, can imbue technique with expressive power. He is called the *chi'i* (unusual) painter because "the things he makes are strange, queer and have neither reason nor resemblance." In other words, he has "brush not thought."

3. The divine or wonderful painter. He is the scholar-artist who begins to have "understanding of all things" and aims for artistic truth. For him the "inspiration of heaven is very high" and "the thoughts harmonize with the spirit."

4. The supreme artist defies definition. "He grasps the self-existent, which cannot be imitated" and his work is marked by the absolute "wedding of spirit and matter." He is the genius and his is the freedom of effortless creation.

### Phillips Buys Ozenfant's Grotto

After seeing it hanging at the Phillips Memorial Gallery for several weeks, Duncan Phillips became so attached to Ozenfant's large (72 x 55) and very handsome *Grotto* that he has bought it. The painting was reproduced in the April 1, 1946 issue of the *DIGEST*, when it was included in his one-man show, and seen again to fine advantage in the last Carnegie show.



*The Family*: GEORGE RATKAI

## Colorful Circus Genre by George Ratkai

GEORGE RATKAI, the current exhibitor at Associated American Artists Gallery, comes by his love for stage performers naturally, for he was born in Budapest of a theatrical family. At 14 he was already creating posters for American movies in Hungary and since his arrival in this country, in 1927, his illustrating career has included theatre posters.

This is Ratkai's first exhibition of easel paintings and it forms a pleasant introduction to his substantial work. Most of the canvases are devoted to circus folk, glimpsed at home or in the realm of fancy. Well painted with emphasis on color, texture and heavy line,

they are pensive, sad or happy by turn. Outstanding pictures include the amusing *All Clowns Go to Heaven* wherein the hero is being convoyed to heaven by two angels, before an admiring audience of friends; the expressive *Family*; a graceful landscape, *Stormy Sea*; a boldly colored *Still Life* and a sensitive portrait of his wife, the painter Helen Ratkai. (Until May 24.)—J. K. R.

## Diverse Americans

THE GROUP SHOWING of contemporary artists, at the Babcock Galleries, is a pleasantly diversified selection. One of the figure pieces, Samuel Breecher's *Clown Resting*, shows remarkable skill in the placing of the grays of costume against a gray background with clarity of effect. John Costigan's rhythmic pattern of ably-modeled figures in *Group of Bathers*; Lewis Daniels' assertive, yet well managed figure, *Solola*; Frederic Knight's generalized design in subtly modulated color notes in *Industrial Landscape*, and Jean Liberte's dynamic movement of foaming waters against a rocky coast in *Storm—Maine Coast*, are all on the credit side of the ledger.

Martin Friedman's *Eventide*, in its fusing of light and color into one brilliant substance, possesses more the power of suggestion than of actual statement of forms. Sol Wilson has gone himself one better in his canvas, *Sailboats in Harbor*.

Lee Jackson's drawing in color, *Horse Auction*, is alive with movement; *Marine Railway*, a watercolor by Elias Newman, is rich in color that co-ordinates with design. John W. McCoy's *Small Craft Storm Warning*, although large for a watercolor, is impressive in its subtlety of color and fine resolution of forms. Douglas Gorsline's drawing in color, *Okarchee*, tends somewhat to precision of statement, yet conveys a sense of openness and space. (Until June 1.)

—MARGARET BREUNING.



*The Deposition*: STEPHEN GREENE  
On View at Durlacher





*Festus Yayple and His Oxen*: GEORGE AULT

## Albany Presents Upper Hudson Regional

ALBANY:—One of the strongest regional exhibitions it has been this writer's honor to jury is now installed (until June 1) in the Albany Institute. This show drew its almost 600 entries from a region once famous for the Hudson River School—an area, within 100 miles of Albany, including the Hudson and Mohawk Valleys, the Catskills, the Berkshires, the Adirondacks and lower Vermont. Artistically, it is most fertile territory, and although few of the nationally known residents cared enough about encouraging art expression in their own section to enter, the show, as constituted, contains much talent that augurs well for the future.

For example, Mark Vukovic of Saugerties went the limit of three accepted exhibits with his boldly and skillfully painted landscapes and figure subjects. These are among the finest in the show. Also represented by three canvases is William Waltemath of East Chatham,

who is consistently good in as many idioms. Although Albany does not award prizes, my nomination for first honor in oil would be *Festus Yayple and His Oxen* by George Ault of Woodstock, a handsomely designed landscape in contrasting tones.

Two finely executed temperas by Stanley Bate of Craryville reveal excellent draftsmanship and aesthetic application. Two oils by Kimball Blood of Elizabeth, *Gray Day* and *Party Line*, stand out for their original approach. *Interlude*, a semi-surrealist oil by Joseph Dodge of Glens Falls, is an exciting interpretation. Among the more traditional landscapes, based on sound painting, *The Harm's Place* by Stanley W. Crane is remembered.

In a small but select sculpture section, *Jamaican Mother and Child*, carved in ebony by Harvey Fite of Saugerties, places first, followed closely by works by Hazel B. Jackson of Newburgh, Joan

*The Harm's Place*: STANLEY W. CRANE. In Albany Exhibition



Spaulding of Loudonville (*Dying Horse*), and Simon and Herta Moselsio. Outstanding among the watercolors are pictures by Edward Christiana, Nicolas Apgar, Andelo de Sousa and Dorothy V. Bennit, the first for its power, the last for its charm.

Pure abstraction is conspicuous by its absence in this show, and not through any action on the part of this juror; social protest is non-existent. Most important characteristic of the Albany Regional is the strong work being done by the younger artists, indicating that Director John Davis Hatch, Jr., is on the right track in a community perhaps too steeped in historical tradition.

—P. B., JR.

## See You Next Century

A BELATED MEMORIAL EXHIBITION to Theo van Doesburg, pioneer Dutch abstractionist and less famous colleague of Mondrian, is being held during May at Art of This Century, where it forms the final exhibition of the gallery which will close now that Peggy Guggenheim is off to Venice to find a palace home for herself and her collection.

Although Van Doesburg died in Switzerland in 1931, this is his first American retrospective, and as such provides needed insight into his work and influence. Beginning as a more or less conventional painter, Van Doesburg worked through bright post-impressionist and lively cubist painting (notably the fine *Card Players*), to arrive at the *De Stijl* movement, which he founded.

Van Doesburg differed from Mondrian only as to the patterning of their mutual and limited alphabet of form and color: where Mondrian favored tranquil compositions, Van Doesburg leaned more to dynamic design and oblique angles. In addition to the paintings the gallery is exhibiting a group of his architectural designs—among them a number of floor patterns, mosaics and such which remind us again how much of once-controversial theory is casually applied in advertising and interior design today.

Now that New York's most bizarre art gallery is closing, Miss Guggenheim's collection of surrealist art will be sent to Italy, to be shown at the Arts Club of Milan this summer, before arriving in Venice. Meanwhile Miss Guggenheim's tentative European plans include founding a modern art center in Venice and an annual series of international exhibitions.—JUDITH KAYE REED.

## French Engravings

It is interesting to speculate on how future generations of school children will appraise today's and the future's great men, what with candid photographs and newsreels. Certainly our conception of historical figures of the 17th, 18th and 19th centuries is based largely on the engraved portraits of the period.

During the reign of Louis XIV, portrait engraving passed from the leadership of the Dutch-Flemish school to the French masters. In the 17th century, French portrait engraving reached its perfection, never since equalled, in the works of Nanteuil, Edelinck and Masson. This is graphically illustrated by the exhibition at the George Biney Gallery, through May.—A. L.

## Herbal History

THE MORGAN LIBRARY'S exhibition of ten centuries of flower painting is concerned mainly with the herbal and botanical aspects of their subjects. It is true that some of the early illuminated manuscripts, such as the *Lectionary*, made for the Dauphin in France in the late 17th century, possess a sensitive appreciation of the textures and forms of the blossoms represented. And there are also some pages from the famous *Roman de la Rose*, of the 15th century, that accentuate the keynote of the old romance with charming decorations of roses.

In the 19th century some prints of the flower pieces by Redouté, who was painting teacher to both Marie Antoinette and the Empress Josephine, represent selections from his classic *Choix des Plus Belles Fleurs*. In his work there are both scientific accuracy and delight in the character of the flowers depicted.

Flower pieces by Jan van Huysum, although packed in serried formation, are on the purely decorative side. But the greater part of the exhibits, whether included in the early Latin texts or in the later English ones, lean to medicinal and botanical information. They are accurate, colorful and instructive, but rather arid.—MARGARET BREUNING.

### Canadian Women

The Riverside Museum is showing, through May 18, an exhibition of oil and watercolor paintings done by Canadian Women Artists, sponsored by the National Council of Women of the United States, the National Council of Women of Canada, the Canadian Information Service, and the Canadian Arts Council. The show consists of 74 oil and watercolor paintings selected from 536. Most of the artists represented are young.

Edward Alden Jewell, New York *Times* critic, found the work "varied, embracing categories as far asunder as full abstraction and picturesque naturalism. Between these poles are encountered aspects again as dissimilar as expressionism such as the Fauves practiced long ago in France and stylization that is flat and restrained or vigorously harsh and blunt in its break with naturalistic procedure. . . . The exhibition as a whole appears to be thoroughly representative."

Artists from all major provinces in the Dominion are represented in the show, which will be given its first Canadian showing next Autumn at the Fine Arts Galleries of the T. Eaton Company, Toronto.

### Children Aid Themselves

The Children's Aid Society of Sloane Children's Center staged an interesting and ingenious outdoor art show on May 13th at Sixth Street and Avenue C. The show consisted of paintings and ceramics done by the underprivileged children who attend Sloane Center. The young artists were prepared to execute on-the-spot portraits of interested visitors. It is a worthy effort not only to stimulate the children's interest along creative lines but to help alleviate the drabness of their surroundings.

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Children Playing: JOHN FERREN

## Textured Abstractions

RECENT PAINTINGS by John Ferren, at the Kleemann Galleries, are abstractions carried out in provocative color and for the most part in flat silhouetted pattern, although many of them achieve a distinct sense of spatial depth. Making use of board instead of canvas in many of the works, the artist secures an interesting affirmation of rich textures. In such a piece as *Children's Masquerade*, the purity and clarity of the pigment disposed in clearly contrasting notes, rather than modulations of tone, produces a delightful effect. The skipping ropes, the strangely foreshortened faces and the interweaving of color planes are all elements that contribute to the totality of the design. (Until May 31).—M. B.

### Aiding Polish Children

Drawings by American artists and Polish students shared an exhibition at the Brearley School last fortnight, under the sponsorship of the Commission for Children's Relief. Proceeds from sales will go to aid Polish art students and children. In addition to the drawings, which are available for similar exhibitions in other schools, William Zorach has offered to present one of his sculptures to the first donor of a \$500 contribution. Contributions will be received by Mrs. Stephen McNeely, Chairman of the Artists Committee, 532 East 83rd Street, New York 28, N. Y.

Participating artists in the campaign are José De Creeft, David Fredenthal, Jack Levine, Bernard Karfiol, Ruth Gikow, Sigmund Menkes, George Picken, Stephen McNeely, Sidney Simon, Harry Diamond and Marguerite Zorach.

### Art on Stage

Ballet Theatre, which premiered no new ballet this current spring season, did offer Anthony Tudor's sombrely beautiful *Dark Elegies*, in a first performance in many years. Decor for the acts consisted of two painted curtains designed by Raymond Sovey after sketches by Nadia Benois, appropriately moody landscapes that were apt if not highly imaginative renderings.

## Hoosier Annual

THE OLDEST CONSERVATIVE SHOW in the State of Indiana, the 40th Annual Exhibition of Work by Indiana Artists, opened at the John Herron Art Institute on May 3. The local press was enthusiastic about the show as a whole, as well as the allocation of prizes. Lucille Morehouse of the Indianapolis *Sunday Star* found that it surpassed previous exhibitions, and praised jurors John Costigan and Edmund Giesbert "for selecting those entries that reflect sincerity on the part of the artists."

Herbert Kenney, Jr., critic of the Indianapolis *News*, described *Connecticut Fantasy* by Paul Zimmerman, winner of the principal \$300 Art Association Prize, as "a superb canvas depicting a lowering scene in Hartford. The artist has achieved a sensation of something sinister about to happen in the luminous gloom which pervades the work." He also noted the Chinese influence and delicacy of coloring in *Outing* by George Jo Mess, awarded the \$150 Keeling prize for oil.

Other winning works were *The Long Rail* by Edwin Fulwider, \$200 Board of Directors oil prize; *Winter* by Roland Osborne, \$100 Holcomb oil prize; *Oahu, 6 A. M.* by Gene Lacy, \$100 Evans watercolor prize; *Blue Ribbon Percherons* by Edmund Brucker, \$100 Junior League watercolor prize; *The Spring Comes Slowly* by Edward Herrmann, \$100 Art Association watercolor prize.

The \$150 Morris Goodman prize for sculpture was accorded *Lamentation*, a rhythmic stone carving by Robert Laurent who is artist-in-residence at Bloomington, on the campus of Indiana University.

### Tschacbasov Prints

Black and white and color prints of more than usual interest make up a large exhibition by Nahum Tschacbasov, at the Perls Gallery until June 6. Stars of the exhibition are two large, handsomely bound and beautifully printed portfolios, issued in limited editions of 50 each, which the gallery has just published. Each volume contains 12 brooding, fantastic etchings, matted for ready framing. Tschacbasov admirers will probably find the prints as much to their taste as his paintings, while those interested in the technical aspects of printmaking should take pleasure in the richness of his black and white tones and the unusual, brilliant clarity of his colored prints. Portfolios are priced at \$150 (black and white) and \$250 (color).

Also included in the exhibition is a large selection of other recent graphic work, some studies for the portfolio prints. Together they form a meaty exhibition—one which boldly explores many facets of print-making with success.—J. K. R.

### Heads Honolulu Academy

Robert P. Griffing, Jr., director of education at the Honolulu Academy of Arts since last October, has been appointed to the directorship of that institution when the resignation of Edgar Schenck becomes effective on August 1. Prior to the war, Mr. Griffing taught history of art and architecture at Princeton and at Johns Hopkins.





Bryce Canyon: ANSEL ADAMS

## Brush vs. Camera

FORTUNE MAGAZINE was one of the first, if not the first, publication to commission fine art on a no-strings-attached basis. In conjunction with the publication of its latest portfolio on our National Parks, with a text by Bernard DeVoto, the Downtown Gallery is exhibiting the original art work—oils, watercolors, a drawing, and photographs by Ansel Adams, Jane Berlandina, Max Ernst, David Fredenthal and Dong Kingman.

For all its know-how and intelligence in commissioning, this is not *Fortune's* happiest venture into art. It can't be compared, for instance, with the series on power done seven years ago by Charles Sheeler. However, it is the fact that the Adams photographs steal the show that poses some interesting questions.

Is it possible for an artist to "interpret" nature of such improbable grandeur and magnitude as is found in Bryce Canyon, the High Sierras, Yosemite, Glacier and Sequoia National Parks? Oftener than not the 19th century artists who tried it fell into banality. Here, the painters have largely

Bryce Canyon Translation: ERNST



confined themselves to their emotional reaction to one small segment at a time, without any attempt to portray the vastness and scale found in the photographs.

After all, few artists dare paint a sunset as flamboyant as God frequently affords—it would be labeled "chromo." And the Grand Canyon hasn't been painted successfully yet.

The exhibition will be on view from May 20 to June 7.—JO GIBBS.

## Artists Protest

VARIOUS POINTS OF VIEW in the art world found common ground, the evening of May 5, at a meeting called to protest the State Department's cancellation of its exhibitions of American paintings on tour in South America and Europe. The gathering, held at New York's Capitol Hotel, was called by the Progressive Citizens of America and co-sponsored by An American Group, the newly organized Artists Equity, Artists League of America, Audubon Society, New York Society of Women Painters, Serigraph Society and the Sculptors Guild.

As will be remembered, the State Department allocated \$49,000 for the purchase and administration of two exhibitions totalling 79 paintings, at the request of numerous foreign countries who particularly wanted to see what American artists were doing in the "modern" idiom. The collection was shown, last October, at the Metropolitan Museum, at which time the project was generally praised. Then, while the shows were on tour, the Hearst newspapers began a slur campaign, followed by similar publicity in *Look Magazine*. Under pressure from several Congressmen who thought that such modern art was subversive, Secretary of State Marshall recently cancelled the whole program.

All the speakers at the P.C.A. meeting agreed that Marshall's decision was a blow to this country's cultural relations abroad, and represented a shortsighted and dangerous attitude. James Johnson Sweeney, former curator at the Museum of Modern Art, regarded the uninformed criticisms that stopped the program as a threat to freedom of expression, artistic or otherwise. Juliana Force, director of the Whitney Museum, urged that "we fight such arrogance appearing in official guise." John D. Morse, editor of the *Magazine of Art*, viewed the meeting as "really protesting a wave of reaction."

Edward Alden Jewell, art critic of the *New York Times*, pointed out that no objection to the paintings had been made when they were exhibited here, but only after the campaign of vilification had gotten under way. Edith Halpert of the Downtown Galleries scorned the idea that the paintings were "communist," as had been charged, and added, "works of art are not a dispensable luxury of any nation." Henry Schnackenberg, speaking for Artists Equity, urged that artists be given a voice in all matters pertaining to art.

The meeting was presided over by Robert Gwathmey, and ended by adopting a resolution that a delegation from the sponsoring organizations be sent to Washington to confer with members of Congress on the matter.—A. L.



Le Grand Coq Bleu: LEGER

## Leger Retrospective

PAINTINGS BY FERNAND LEGER from 1922 to 1937 are on exhibition at the Nierendorf Gallery. The artist displays, in this retrospective exhibition, the same devotion to a personal aesthetic concept which one feels in the work of his dissimilar contemporaries, Mondrian and Chagall. As in the case of the other two artists mentioned, Leger's prime consideration has been to further refine and synthesize his highly personal and much imitated form of expression.

And speaking of imitation, one has but to visit the Nierendorf exhibition to perceive what a delicate balance of power has prevented the modern Frenchman from falling into the yawning pitfalls of "art moderne" which received his less adroit and less intellectual followers as seen at the Whitney.

*Ace of Diamonds* (1929) combines glowing yellows and burnt oranges, in a composition remembered for its falling forms. *Nature Morte (With Bottle)* (1928) achieves dimensionality through the accentuation of its modeled forms. *Nature Morte* (1927) successfully exploits an aspiring movement, while *Les Branches* (1928) is almost Prussian in its insistence upon incisive organization.

Also noted are the undulating forms which lend rhythmic grace to an undated canvas titled *Le Grand Coq Bleu*. Exhibition through May 19.—BEN WOLF.

## Modern Art for Cincinnati

Cincinnati is going to have something considerably more modern, at least as far as art is concerned, than anything New York can boast of when its 12-million-dollar Terrace Plaza Hotel is finished. Joan Miro has come all the way from Spain to execute, *carte blanche*, a 9 foot by 12 foot mural for the Gourmet Restaurant on top of the hotel. Sandy Calder has been commissioned to do a mobile wire sculpture for the lobby, situated, novelly enough, on the eighth floor, and Saul Steinberg of *New Yorker* fame will work his witty will on the 1,600 square feet of the south wall of the Skyline Room.



## Picturesque America

LANDSCAPE PAINTINGS, entitled *Picturesque America*, at the Kennedy Galleries represent the tide of romanticism that invaded American art, beginning with the first quarter of the 19th century, holding its own down to the 20th despite the competition of the new French influences. These works reflect a national self-consciousness that, after gaining freedom from the old world, Americans commenced to feel, taking a pride in their surroundings, which landscape painting embodied. Later this feeling for nature was rationalized into a philosophy in the works of Bryant, Thoreau, Emerson.

These canvases at Kennedy have one common denominator in their variety of theme and handling—the desire to portray the scene before him that the artist felt without any exploitation of his personality. There was often emotion in these works, but never expressionism.

The Hudson River School is, of course, the first exponent of American landscape work. Durand, who may well be considered its actual founder, reveals his characteristic approach in *Farmyard Summer*, completely veracious in its observation and indifferent to formal composition. Cropsey's *Landscape with Stream* marks the soundness and charm of his early work in contrast to his late garish color and thin painting. Browere, who painted with Cole and other Hudson River men, is represented by *Catskill*, ably composed, with its figures and landscape against a flushed sky.

Kensett, one of our great landscape painters, is ably illustrated by a group of canvases. George H. Durrie, whose snow scenes are outstanding, is represented by an unusually fine one, *New England Winter, Sunday Morning*, as well as by an engaging summer scene. (Until May 31.)—MARGARET BREUNING.

*Music and the Night*: NURA. On View at Passedoit Gallery



May 15, 1947



*Renoir dans son Atelier*: ANDRÉ. Lent by Durand-Ruel.

## Intimate Gallery Opens in the Berkshires

For some time the Berkshire region has had a number of claims to the title of the American Salsburg, among them Koussevitzky's Berkshire Festival and the Stockbridge Theatre. Now another comes along in the form of a new, year-round art gallery, just opened by artist George Baer and his wife in Salisbury, Connecticut. The Baers have remodeled an old Colonial house on the 200-year-old green, just opposite the White Hart Inn, and they plan continuing exhibitions of first rate old and modern painting in an intimate, friendly atmosphere where both conversation

and smoking will be encouraged.

The official opening last month featured work by the French Impressionists, assembled with the aid of top 57th Street dealers. The familiar *Renoir dans son Atelier*, reproduced, is part of the Durand-Ruel private collection of documents of that period.

## Nura's "Children"

WHEN PAINTINGS of children and animals are as charming and feminine as those by Nura, they can escape being called "cute" only by virtue of the strongest painting qualities. Nura's paintings at Passedoit, through June 7, escape. Thirteen oils and four water-colors make up this one-man show. The subject matter and the point of view is the same as in Nura's previous paintings, but the composition is stronger, surer, and the color is perhaps richer, being a patterned juxtaposing of resonant tones with soft pastel shades. And more spontaneity of execution seems to be present this time.

—ALONZO LANSFORD.

## Pennsylvania Purchases

The permanent collection of the Pennsylvania Academy of Fine Arts is richer by seven paintings and one piece of sculpture, acquired from the 152nd Annual Exhibition of Painting and Sculpture.

The Temple Gold Medal winner, *The Majestic Tenement* by Arthur Osver, was bought through the Temple Fund, and a small bronze, *The Hackney* by Paul Jennewein, through the Gilpin Fund. From the Lambert Fund came six oils: *Oregon Rocks* by George Daniell (which also won the Sesnan Gold Medal); *Spring Snow* by John Sharp; *Dark Sky* by John Heliker; *Mother and Child* by Stella Drabkin; *Twilight* by Jack Bookbinder and *Canal Bridge* by Giovanni Martino.

# FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

## Decorative Diagonals

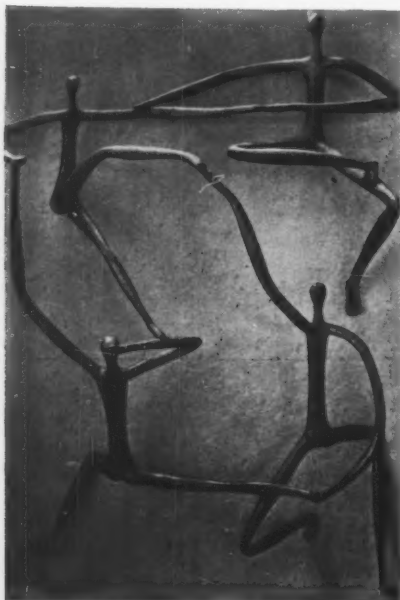
Sculpture by Mary Callery, at the Buchholz Gallery, might be said to lie between sculpture and architecture, since most of the pieces escape the representational and concentrate on the structural. In fact, it would be difficult not to see the linked procession of *Amity* as a striking decorative adjunct of an interior or exterior space in a modern building. The curious interplay of diagonals in this unusual piece produces a highly decorative effect, in which latent movement is suggested in each posture.

Miss Callery's bronzes in their rhythmic silhouettes form enlacements of curving forms that are ably held to a design, but a design that seizes the essentials of the figures merely as motives for the fluent expression. *The Curve*, in which forms are balanced on a springing arc, somewhat on the principle of the old seesaw, like many other pieces, attains a decorative pattern in the relation of its open spaces. The various *Acrobats* are skillfully resolved in their complexity of outspread arms and legs into a fluent ensemble. (Until May 24.)—M. B.

## Elsa Bode from Holland

Elsa Bode, who is showing paintings of Holland at the Laurel Gallery, was born 28 years ago in New York but returned to Holland as a child. There she grew up with little intention of becoming an artist until she sought refuge from the nightmare of German occupation in painting. She began to study informally with Dutch artists, including Vermeer's famed forger, Van Meegeren, and in 1944 held a clandestine exhibition in Amsterdam. She is now in this country and her present exhibition proves her a talented painter. Varied in subject matter the pictures are graceful, straightforward, humorous and an-

*Acrobats:* MARY CALLERY  
On View at Buchholz



gry in turn. Outstanding are *Doorwerth Castle*, *Loosdrecht* and *Het Y-Harbour*. (To May 22.)—J. K. R.

## McKenna, Primitive

Ever since the phenomenal success of Grandma Moses it has been the dream of most dealers along 57th Street to discover another such natural picture maker—that is an untrained person whose gift for color, design and expression is such that it can carry a work beyond the appeal of the merely quaint. The choice of the Feigl Gallery is now Edmond McKenna, a 70-year-old retired newspaperman whose other avocations include poetry and playwriting. McKenna has been painting for three years and his large show illustrates his progress from pleasant landscapes—similar to those by all the other primitives hopefully displayed in the galleries, to more expressive work of strong carrying power.

Director Feigl is well pleased with his discovery and probably many visitors will be also. It doesn't prove anything, however, except that sometimes a little undeveloped talent goes farther than industrious cultivation of uninspired experience.—J. K. R.

## Aline Meyer Liebman

Aline Meyer Liebman, a painter long known for her generous and sympathetic patronage of art and artists, is having her first exhibition in four years, at the Weyhe Gallery through May 21. Portraits, still lifes and landscapes are generally simple, tasteful and sensitive, tinged here and there with a primitive flavor, sufficiently diversified in palette and treatment to preclude any monotony but still homogeneous as a group.

The most ambitious design, a well-arranged interior in delicate, flat pinks titled *Mirror*, is also one of the best pictures. In *California*, on the other hand, vivid greens and yellows combine successfully in economical pattern. Other canvases remembered particularly are *Guide Boat*, a small landscape in good color, and an effectively decorative *Still Life*. In the portraits, sensitivity in catching the mood and character of the sitter outweighs technique.—J. G.

## Margaret Stark Fantasies

Margaret Stark's paintings in gouache and tempera and various modifications of these mediums, now being shown at the Chinese Gallery, indicate her increased proficiency, but they seem to have lost some of the spontaneity of her earlier exhibitions. Only occasionally, however, does a forced note of "Now I must be precious" assert itself, for the majority of the works appear to be both original and personal in their fantastic conceptions.

*Dancing Dolls* conveys a remarkable sense of floating forms in a design that has a tenuous play of movement. One of the most appealing items is *Landscape with Moon*. Other outstanding works are *Circus Folks*, *Flying Fish* and *Dangerous Animal*, each carried out with individual charm of color patterns. It is difficult for a cat lover to con-

done *The Cat*, which is made to appear like a desiccated dachshund. (Until May 31.)—M. B.

## Have You a Little Genius?

"Children Paint Masterpieces" may be the kind of title that will keep you away from a gallery, but such an exhibition, now at the Norlyst Gallery for the benefit of the Brooklyn Neighborhood Houses Fund, proves to be a refreshing experience.

All the pictures were painted in the art workshops of Willoughby and Colony Houses in Brooklyn. Average age of the artists is about nine years but they share with their elders a prime interest in sophisticated expression. For example, the very striking portrait, *Two Faces at Once*, by Dolores who gives us a simultaneous full and profile view a la Picasso but with less fanfare. Pictures are available for purchase for any contribution, beyond a minimum of \$25. (Until May 17.)—J. K. R.

## Monhegan Island Abstracted

Leo Manso, exhibiting at the Norlyst Gallery, is a young New Yorker who devotes his first show to abstract paintings based on the landscape of Monhegan Island. Working with deep burnished color, deftly woven into complex, moody compositions, he creates pictures that are imaginative and skilled. Outstanding are *Illumined Forest*, *The Tunnel* and *Monhegan Village, Dawn*. (To May 17.)—J. K. R.

## Equine Portraits

C. W. Anderson, who may be considered the American counterpart of Britain's Sir Alfred Munnings so far as technically excellent, accurate and sympathetic portrayal of equine aristocracy is concerned, is exhibiting "A World of Horses" at the Ferargil Galleries through May 23.

Sleek thoroughbreds—including Man o' War, Count Fleet, War Admiral and Titan Hanover—gallop furiously around race tracks with muscles rippling, relax in green pastures, or stand handsomely for "official" portraits. Anderson has an effective way of painting his main subject with meticulous precision and placing it against a misty, almost im-

*Portrait Head:* GEORGE SHERIDAN  
On View at Seligmann





*Young Hopeful:* C. W. ANDERSON  
On View at Ferargil

pressionistic background. His colts are utterly charming—as warm and engaging as the grown-up champions are haughtily aristocratic. *Aiken Training Stable* was particularly noted for composition.—J. G.

#### Joseph Levine Abstractions

Paintings and drawings by Joseph Levine, at the Ward Eggleston Galleries, vary between pure abstraction and objective forms woven into an abstract pattern. The paintings are carried out in a high color gamut with much clashing of greens and reds and heavily pigmented surfaces. There is occasional symbolism that is difficult to interpret, such as *Creation* and the *Pigeon and the Hungry Men*. Both *Composition No. 1* and *No. 2* are able patterns of color planes rhythmically disposed. The drawings in ink and gouache give a better account of the artist's achievement. Levine's knowledge of form and brushwork are to be commended, but much of his design lacks coherence. (Until May 24.)—M. B.

#### Sculpture by Orloff

Sharing the Wildenstein Galleries with Maurice Sterne this month is a large group of wood and metal sculpture by Chana Orloff. Paris-trained Miss Orloff reveals a variety of styles, which, while the works are not dated, probably correspond to the changing esthetic theories of her time. There is, for example, a strange, big *Woman with Fan* which is striking and curiously unpleasant at the same time. Stylization, which makes puppets of human figures, characterizes *Little Sailor*, while the huge plaster *Man with Pipe* is solid, but oversized caricature. *Bather* and *Deborah*, on the other hand, are sound works in more representational vein. Also noted are some decorative, freely-modeled birds.—J. K. R.

#### Three at Bonestell

Expressionist essays on religious themes alternate with more gently romantic landscape painting in an exhibition by Solomon Lerner, at the Bonestell Gallery until May 17. In the

former group is a series of canvases concerning the legends about Ba'al Shem Tov, founder of Hasidism, a Jewish sect which developed in Eastern Europe during the 18th century. Lerner portrays the legendary tales of this mystic, emotional religion in imaginative pictures of high keyed color.

Sharing the newly-opened, attractive upstairs gallery at Bonestell are two new women sculptors, Ann Scott and Marie Taylor. Friends, the two women reveal both similarity and difference in their work. Both have a preference for marble and each uses simplified rhythms in modern idiom. Outstanding works by Miss Taylor, the more consistent artist of the two, include a small and charming *Mantled Woman* and the solid *Wrestlers*. Among Miss Scott's work an oddly angular and exotic portrait of M. R., and a simple, *Old Woman* are good essays.—J. K. R.

#### Brooding Encaustics

Newest exhibition in a steady stream of introductory shows in New York is a group of brooding encaustics by George Sheridan, at the Seligmann Gallery until May 24. Sheridan, who at 24 is teaching at his alma mater, the Boston Museum School, still reveals much of the influence of Teacher Karl Zerbe, but he has already achieved enough to promise even more for his next exhibition.

Like many of his painting neighbors, Sheridan is fond of Biblical themes. A darkly romantic and exotic *King*, a more wistful *Youthful King* and the tender painting, *Young Ruth*, are among his best work. The exhibition was arranged in co-operation with the Stuart Art Gallery in Boston, currently showing paintings by a young New Yorker, Esther Rollick.—J. K. R.

#### Fini's Magical Touch

It is not hard for anyone, layman or expert, to appreciate Leonor Fini's polished technical ability, as demonstrated in her one-man show of paintings at Hugo Gallery. Sharp-focus ultra-realism is carefully maintained in her arrangements of rotting wood, bones, egg shells and other debris, and even in the half-woman, half-lion sphynx which gets into so many of her canvases. Good color, composition, drawing and texture are consistently present, by virtue of, we suspect, sheer painstaking effort and patience.

And when the wonder at her magical touch begins to pall, there will still be a number of people who will like her paintings, particularly those who prefer cologne and musk to soap and water. The exhibition continues through May 18.—A. L.

#### Emerson Tuttle Memorial

A memorial exhibition of drawings and prints by Emerson Tuttle is being held at the Knoedler Galleries. His subjects—birds—while they have won the approval of ornithologists, betray more than a scientific interest in the wild life portrayed. A sense of the intimate, warm approach of the artist to these feathered folk is felt throughout the drawings, and naturally the prints made from them.

While there is perhaps a greater freedom in the drawings, there is usually  
[Please turn to page 30]

## ANDERSON

HORSES

To May 26

## RICHARDS

SATIRES

To May 26

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FROM MAY 19

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May 12 - June 7

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*The Spirit of Youth*  
**NURA**  
 THRU JUNE 7  
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**Regarding Boston**  
*[Continued from page 9]*  
 and expert oil portraiture; Phil Dike of California for a Dufyesque *Harbor Tapestry* and Mitchell Siporin of New York for *Four Girls*.  
 Boston's watercolorists who sent pictures have their noses out of joint over lack-custom snub by the jury. Truth is that Boston has to learn the hard way that other people are painting excellent pictures elsewhere. The exhibition ends May 31 and should be an annual event.

The Mirski exchange show of works by painters hardly ever seen in these parts finds a Bostonian capturing this writer's favor. Karl Zerbe has used encaustic to limn a priceless clown. The modelling of the seamed face, the wry expression, half gay, half pathetic, the irony of the gorgeous epaulets and vari-colored costume, and the writhing halo of fiery hair, in which orange and green are strangely mingled, make a masterpiece. Zerbe is a prophet without much acclaim except in small circles, liberal-minded, in Boston.

At the Guild of Boston Artists, finished painters of the conservative side present their wares notably. Elmer W. Greene, young and dynamic, has a most polished portrait of Samuel Wrage, with oil foundation and tempera over-paint, making for a sort of old Venetian finish. The flesh tones are masterly. Ives Gammell, who horrifies the discriminating by turning out tasteless allegories after 19th century patterns, shows that he can do a straight portrait consummately in a likeness of craggy-faced Prof. Gulick. Familiar snow scenes by Aldro Hibbard and seascapes by Stanley Woodward (who has just sold five paintings to Steinert's piano emporium for a decorative gallery through the Bow Window in Framingham) enliven the show.

Other Guild conservatives of great weight hereabouts include flower-painting Polly Nordell and John Enser, Charles Curtis Allen of tawny landscape fame, Bernard Keyes the portraitist, Carroll and Sally Bill, William Jewell, Louis Kronberg with a new pattern of ballet girls, Ture Bengtz with a modern lean in a gay, playful harbor seascape, William Kaula, who pictures nature in dreamy moods and ancient Frank Benson, who is still doing birds and sporting scenes at 80-odd in Salem.

In a fiery festival of color, L. V. Goriansky of Andover, holds forth with fascination at the Stuart Gallery. He is an expressionist who draws upon his Russian imagination for allegories of doom pointed at modern civilization. His painting is broad in some treatments, tight as an ikon in others. Satire is fed by a cultivated intellect and a fine sense of fantasy. Goriansky's palette is far-ranging and his color harmonies, while startling when prophets' heads curl out of writing forms, mirror his essential good taste soaring fervently. One of the best shows the Stuart has produced in nearly three years of existence under Jean Deering and Theodore Shaw

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**GALLERY ARTISTS**  
 OILS and SCULPTURE  
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**LEVITT MORTIMER**  
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By Ben Wolf

FRANK REHN, who had the dubious foresight to purchase one of the writer's canvases from his exhibition this past season, sent along an unsigned check in payment for same, accompanied by the following verse, as the result of his discovery, upon taking the painting home, that yours truly had failed to sign it.

"I bought a picture from a guy named Ben,  
"I love it now and I liked it then,  
"But the guy is stingy as hell with paint,  
"For I looked for a signature and a name there ain't.  
"They sometimes call this artist Peale,  
"If he can write I'll make this real."

May Picasso Peale reply to Mr. Rehn:

"Yes, I can write, dear patron Frank  
"And long to put your check in bank  
"But I'm still out for the final laugh  
"It's ten bucks more for my autograph."

#### Did You Know . . . ?

Ex-pugilist Mickey Walker is currently designing the art work for the Pelham Heath Inn television room, in the Bronx.

Gene Fowler's next opus is to be a biography of the late Sadakichi Hartman, artist, lecturer and character.

Marshal Stalin just presented our Secretary of State with a hand painted oil painting.

John Whorf has been elected to the National Academy.

**CORRECTION** . . . Leon Kroll informs Picasso Peale that he was mistaken in last column and that he is not, as was reported, Academy Secretary, but instead a member of the Council. Sorry . . . that should teach Brother Peale not to believe what he reads in the papers.

Our thanks to a man who knows for putting us straight concerning a Thomas Eakins anecdote to which we gave space several issues ago. The story as it appeared here is one we have heard repeated by those *we thought knew* innumerable times since our advent along the artist's Broadway, a decade ago.

Charles Bregler, of Philadelphia, who had the honor of having been a personal friend of the great American painter, writes as follows:

"In the April 1st issue of *THE ART DIGEST* you say: 'The greatest mystery in American art still concerns the portrait of Teddy Roosevelt by Thomas Eakins.' I don't know where you got

the story from, but I can assure you it is erroneous. The following are the facts:

"Eakins never painted any portrait or any picture of Teddy Roosevelt. However, Eakins was commissioned by the Union League of Philadelphia to paint a portrait of the President of the United States, who was Rutherford B. Hayes.

"Let me put this most emphatically, that he did not paint the President in his shirt sleeves. As you probably know, Eakins never flattered any of his sitters, no matter who they were, and there was no exception, even if the subject was the President of the United States.

"To make a long story short, this is what happened: The portrait as painted by Eakins was not the kind of painting they expected and wanted. It was a disappointment and the shirt sleeve story was invented to justify their action in destroying the painting. I knew Eakins and his work, and you can be assured he was intellectually superior to his critics, and a great artist, who would not be guilty of so asinine a thing as he has been accused of doing.

"I have tried for a number of years to correct this ridiculous story, but somehow it always appears again and again. Will you please make the correction in your column. Maybe it will help to kill the false story."

Aside to Roland J. McKinney . . . don't forget to thank the *New Yorker* for that nice free plug on Page 38, in their May 10th issue.

Speaking of Pepsi . . . there is more than one ex-award winner in the reject pile this season.

According to Leonard Lyons: "An artist met Henri Bernstein and said: 'I would like to do a portrait of you. Would you sit for me?' Bernstein seemed reluctant, and the artist asked: 'Have you ever been painted before?' The French playwright replied: 'Only twice. Once by Manet and the other time by Renoir'."

See by the *New York Times* that a statue of the late Governor Alfred E. Smith is currently on view at the Metropolitan Museum, where it will remain



until it is placed at its permanent site, in front of Public School 114, on Catherine Street. Everybody was mentioned in the *Times* story, from Robert Moses and Mayor O'Dwyer to Bernard Baruch and Archbishop McIntire . . . There was only one omission . . . but I guess it really doesn't matter . . . but at that, I kinda' keep wondering . . . who done it?

One of our Fifty-Seventh Street spies whispered to us the other evening that the boiler room of the Stony Point ferry, which you board at 42nd Street, is covered by a primitive mural by an unknown ex-stoker. Probably he was washed ashore at Fifty-Seventh Street during the recent boom.

The same spy also discloses that he overheard the following exchange between a guard at the Metropolitan Museum and an art lover that indeed gives an idea of the varied riches available on Upper Fifth Avenue these days. Queried the Art Lover: "Where are the Modern paintings." Without hesitation, the guard snapped back briskly: "How modern do you want them?"

R. I. P.

"My pictures have layers of mistakes buried in them—an X-ray would disclose crimes"—Robert Motherwell, as quoted in his catalogue for his recent exhibition at the Kootz Gallery.

Move over,  
Motherwell,  
If you please.

Pray,  
Hidewell,  
Motherwell,  
That malaise.

Don't tell,  
Motherwell,  
For your disease  
Is Mineaswell,  
Motherwell,  
If you please.

The Greenwich Village Outdoor Art Show is receiving some timely publicity this year. Coincidental with its opening, Coward-McCann is issuing a mystery novel, *The Unwelcome Guest* by Barbara Frost, which uses this picturesque perennial event as a background. On May 23, the opening day of the exhibition, Miss Frost will be the guest of honor at an autographing tea given by the Artists' Group of the Judson Memorial Church.

Concerning yesterday's artists . . . your columnist is ever intrigued by the rapidity with which artists only a few years dead have become old masters in our time. This was vividly brought to our attention not long back through a meeting once before reported here, with the late Frederick Waugh, during the course of which he told first-hand anecdotes concerning Whistler and Pennell. More recently it was again called sharply to mind, in a discussion with Henri Petersen, a bookseller of our acquaintance. He told of his youthful meeting with Jack London . . . Then, Eben Given of Provincetown, you remember, had tea with Manet.

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Terra Cotta Horse, T'ang Dynasty

## At Parke-Bernet

THERE WILL BE more than 175 cata-  
logue lots of early dynastic Chinese  
ceramics and other Oriental art objects  
in an auction which will take place at  
the Parke-Bernet Galleries on the  
afternoons of May 27 and 28.

The property of Mrs. Edward H.  
Drake, John L. Merkle and other own-  
ers, the sale is highlighted by a number  
of choice Sung and Yüan pieces, nota-  
bly Lung Ch'uan celadon chrysanthem-  
um bowls, a ewer, a tripod jardinere,  
a covered vase and an amphora, blue  
and white gallipots with covers, a pair  
of *pai ting yao* scalloped dishes, a rare  
celadon covered swan box and a pair  
of Wan Li five-color temple jars with  
the original covers. Among the Ch'ing  
ceramics are a pair of K'ang Hsi pow-  
der blue vases with blue and white  
decorations, a grand Imperial yellow  
bowl, three-color porcelain and stone-  
ware statuettes, Yung Cheng *famille*  
*rose* ginger jars with *cafe au lait*  
grounds and Ch'ien Lung mazarine blue  
and *bleu flambe* jardinières.

Early statuettes include, among the  
Han specimens, a brown glazed terra  
cotta traveling cart with ox, green  
glazed pottery vessels and bird figures,  
Wei polychromed terra cotta animal  
statuettes, a large T'ang terra cotta  
statuette of a horse, three-color and  
other glazed statuettes of tomb attend-  
ants, officials, ladies, equestrians and  
peasants.

A small selection of Chinese jade  
and other semi-precious mineral carv-  
ings includes a Tibetan carved green  
jade pyriform vase, a spinach jade tri-  
pod *koro* and bowl with figures of chil-  
dren, and a coral statuette of Kuan Yin.  
Chinese wood and stone statuettes,  
early bronzes, Chinese teakwood and  
lacquer furniture, paintings and decora-  
tions; Japanese sword guards, carved  
*netsuke*, lacquer boxes and metalwork  
complete the sale. An exhibition will be  
held, commencing May 23.

## Kende Sales

EARLY AMERICAN GLASS flasks and  
bottles, property of a New York pri-  
vate collector, will be featured in a  
sale at the Kende Galleries of Gimbel  
Brothers on the afternoon of May 17.

It is an unusual group, containing  
many odd and interesting items. Among  
them are a clear aquamarine "Indian"

quart flask; an aquamarine "Columbia"  
pint flask (McKearin, No. 117); an  
aquamarine pitkin-swirled flask from  
Zanesville, Ohio; an amber "Masonic"  
pint flask from Keen, New Hampshire;  
aquamarine Washington, Taylor and  
Major Ringgold pint flasks; American  
eagle flasks; an amber "Sunburst" flask,  
attributed to Keen, New Hampshire,  
and an aquamarine "Pikes Peak" quart  
flask.

The sale also includes Hispano-Mo-  
resque inlaid pieces; some Victorian  
furniture; lustre ware, porcelain pot-  
tery, Staffordshire figures; a few deco-  
rative paintings and sculptures.

## Auction Calendar

May 17, Saturday afternoon. Kende Galleries of  
Gimbel Brothers: Early American flasks and  
bottles, property of a New York private col-  
lector. Now on exhibition.

May 15, 16 and 17, Thursday through Saturday  
afternoons. Parke-Bernet Galleries: Furniture  
and decorations, property of Henry Rogers Ben-  
jamin, others. French and English furniture:  
French and Italian Renaissance furniture. Nym-  
phenburg, Sèvres and other porcelain figurines,  
vases and cabarets. Gothic and Renaissance  
sculptures. Luristan and other bronzes. Persian  
and Mesopotamian pottery. Old Masters and  
17th-19th century paintings. Chinese porcelain,  
pottery and decorative objects. Textiles and  
Oriental rugs. Now on exhibition.

May 20 and 21, Tuesday and Wednesday after-  
noons. Parke-Bernet Galleries: Precious-stone  
jewelry from various private owners. Exhibi-  
tion from May 16.

May 22, 23 and 24, Thursday through Saturday  
afternoons. Parke-Bernet Galleries: English and  
American furniture, paintings from various  
schools, Oriental rugs, property of Mary Louise  
Deming, Lloyd Deming, Jr., and other owners.  
Exhibition from May 17.

May 27 and 28, Tuesday and Wednesday after-  
noons. Parke-Bernet Galleries: Early dynastic  
Chinese ceramics and Oriental art property be-  
longing to Mrs. Edward H. Drake, John L.  
Merkle and other owners. Sung and Yuan ceram-  
ics; early terra cotta statuettes and other  
pottery; Chinese jades, sculptures and decora-  
tions; Japanese art objects. Exhibition from  
May 23.

### Evelyn Marie Stuart Says:

Writers on modern art should open  
their Bibles to Genesis, verses one  
to ten. Reading the story of the  
Tower of Babel might give them a  
more substantial respect for the dic-  
tionary and correct a tendency to  
use words according to any other  
than their established meaning. Even  
God could think of no better way to  
confuse and divide men than by de-  
stroying their common language. The  
gift of speech is the product of a mil-  
lion or so years of evolution from  
the missing link to Noah Webster.  
Had Einstein been reared by a fam-  
ily of baboons, it is doubtful that  
he would have learned to count ten  
in one dimension, and had Shake-  
speare been so reared he would have  
only given tongue to the primitive  
cries and grunts of his tutors. The  
first necessity of thought is language.  
Given a language, men easily devel-  
op poetic phraseology and philos-  
ophy, as witness the truly eloquent  
oratory of our American Indian  
chiefs. Semantics will be found a  
better guide to good literary work  
than will too much effort expended  
to Gertrude Stein the common lan-  
guage. If you have anything to say  
worth saying, say it clearly. Other-  
wise, you may become a babbling of  
modern catalogue forewords.



## A Modern Viewpoint

By RALPH M. PEARSON

### Women As Artists

Our women who paint and sculpt, God bless them (as women), have called attention to their sex both in Canada and the United States by exhibiting as the Canadian Women Artists, at the Riverside Museum, and as the National Association of Women Artists, at the National Academy Galleries. (Some notable feminine creators do not belong to this Society.) By so separating themselves from their fellow-workers who happen to be males, they invite separate appraisal.

Do women artists gain or lose by a segregation which, though understandable as an assertion of professional independence, cannot but again emphasize the over-all pattern of lesser achievement which holds in so many art fields? It holds again here. These two exhibitions, with a very few outstanding exceptions, are below average in quality—with the Canadians definitely winning a higher mark than their U. S. sisters. The few high-lights shine more notably against this average, proving that the exceptional woman artist can hold her own with all comers, including men.

Among the U. S. women with 344 exhibits, around 250 or nearly 75 per cent are still copying nature with skill and more or less poetic license; about one-fourth are on the creative side of the cultural fence. Of these, two win top honors—Gwen Lux, with her prize-winning *Evacuee* and her *Icarus*, and Mitzi Soloman with her fine, clean, symbolic, semi-abstract *Lovers*. About nine other works are of high quality.

Among the Canadians with a total of 74 paintings, less than half are naturalistic; a little more than half recreate and design their material. Of them three are outstanding—Gwen Dawson, Mabel Lockerby and Edna Tacon—with some six others closely in line.

In both exhibitions, among those works which qualify as modern creative, only a few are downright poor, as only the very few are commanding as mature achievements. The great majority are in-between—semi-strong, semi-feeble. Such is life. But one wonders why mediocrity must endlessly repeat itself. Creative powers grow with use as does the sensitivity to the visual music of design. Women are sensitive souls highly keyed to the valleys and mountain-tops of life and alert to the varied stimuli around them; they should give themselves easily and completely to the language of spirit and be willing to develop power over the aesthetic means.

One looks for the essentially feminine expression in both exhibitions; the hunting is difficult and barely rewarding. The mass of the works follow conventions that are external and certainly non-biological; they are even, in fact, impersonal—far too much so to gain an expression validated by the deep well-springs of the individual self. Perhaps these exhibits best serve their purpose by emphasizing this profound need. Women as artists should be themselves first.

May 15, 1947

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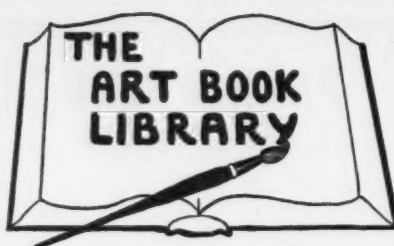
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By JUDITH K. REED

### Chandler Re-Discovered

THE APRIL ISSUE of the quarterly, *Art in America*, devotes its entire editorial space to a monograph on Winthrop Chandler, little-known colonial portrait painter of Connecticut, by Nina Fletcher Little. The monograph, which commemorates the 200th anniversary of the artist's birth, grew out of an assignment to write a brief article on several early portraits attributed to Chandler. Starting with a dozen tentatively attributed portraits, and with no documentary evidence of authorship or any literature besides an account in a history of Woodstock and a memoir in a 19th century genealogy, Mrs. Little began her search for Chandler paintings. Once on the trail, her findings proved so interesting that a year-and-a-half project ensued. The result is this first full account of an artist about whom editor Jean Lipman says:

"Chandler, hitherto virtually unknown will now take his rightful place as one of America's most original, versatile and talented painters. . . . His assembled work proves him to have been one of our greatest portrait and earliest scene painters."

Accompanying the text is a catalogue of 36 paintings with detailed descriptive notes, as well as a list of works tentatively attributed to Chandler, plus a bibliography.

### American Drawings

"Drawings by American Artists." Selected and edited by Norman Kent. 1947. New York: Watson-Guipill. 160 pp., 75 reproductions. \$5.00.

Latest in the series of Watson-Guipill Publications, designed for serious students under the imprint of Creative Arts Library, this volume presents one drawing each by 75 American draughtsmen, including many artists well-known in the general field of fine arts. As in any anthology of this kind, readers will be prompted to question some of the editor's selections and omissions, but the usual high standard of the publishers has been maintained. Not all of the artists are represented by their finest drawings achievements—Jon Corbino, for example—but all works do reveal the creator's characteristic talent and style.

Mr. Kent's comments beside each picture are serious and to the point.

### Fifty Centuries of Art

"5,000 Years of Art: A Pictorial History from Early Civilization to the Present," by Aline Loucheim. 1947. New York: Howell, Soskin. 200 pp. Illustrated. \$4.00.

Anyone who has the courage to discuss 5,000 years of art in a slim volume, more than half of whose 200 pages are

devoted to full page reproductions, should be congratulated for present achievement, rather than berated for necessary streamlining. This is a sturdy, workmanlike job, well designed to give the casual reader a capsule version of art history.

Intended as a pictorial guide to the art treasures in New York museums, the text races knowingly through 50 centuries of Western art, introducing each phase with an "almanac" of historical and cultural data. Much of the material in the book is based on the special issue for the Metropolitan Museum's 75th anniversary printed by *Art News Magazine* (of which the author is managing editor), while a modern section brings the survey up to date with discussion of works in the Whitney Museum and Museum of Modern Art. Reproductions are generous and clear.

### The Other Japan

"Horizon Is Calling," by Taro Yashima. 1947. New York: Henry Holt & Co. 276 pp. of text and pictures. \$3.50.

This is the continued story in drawings and words of Taro Yashima, Japanese painter and anti-fascist now living in this country. Four years ago the author's first book, *The New Sun* appeared, and now he brings us up to date with a moving description of the release from prison of him and his family in 1935, and their joy in freedom which was soon poisoned by the ominous atmosphere of a country preparing for aggressive war. We meet his friends—unorganized Japanese liberals—and also learn something of the propaganda methods of their enemy—the Japanese government. The book closes with Yashima's decision to come to the United States, where he later served with the OWI both here and in the Pacific.

### Bruegel Engravings

"Peter Bruegel: 10 Reproductions of Engravings. 1947. New York: Touchstone Press. \$1.00.

Second in the series of inexpensive portfolios issued by this press, the present one reproduces in clear facsimile ten engravings designed by Peter Bruegel the Elder, whose printmaking, which formed a major part of his art, is all too seldom seen in American art books. Included are *Sloth and Downfall of the Magician*, excellent examples of his fantastic style—surrealism at its vigorous, unwatered best that puts most contemporary work in the idiom to shame. Also a fine landscape, *The Rabbit Hunt*, one of a series drawn from the artist's travels through the Alps to Italy; and *The Wedding Dance*, in Bruegel's familiar, rollicking vein. An accompanying leaflet translates the Flemish captions and poems.

### Book Briefs

"Grandma Moses: American Primitive," the book by and about our grand old lady of the paint brush, has been reprinted by Doubleday & Co. Edited by her dealer, Dr. Otto Kallir, the book was first published last year. It sold so quickly that it has been out of print for nearly that long. The improved, revised edition contains four new color plates.

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## Where to Show

Offering suggestions to artists who wish  
to exhibit in regional, state or national  
shows. Societies, museums and individ-  
uals are asked to co-operate in keeping  
this column up to date.—The Editor.

### NATIONAL SHOWS

Great Neck, N. Y.

FIFTH ANNUAL EXHIBITION. June 7-14.  
Great Neck Art Association Galleries. Open  
to all artists. Media: oil, sculpture, water-  
color. Entry fee \$2 to non-members. Jury.  
Work due May 26. For further information  
write Mrs. Marcus Klein, Exhibition  
Chairman, c/o Great Neck Art Association,  
115 Middleneck Road, Great Neck, Long  
Island.

Greensboro, N. C.

4TH INTERNATIONAL TEXTILE EXHIBI-  
TION. Nov. 4-30. N. C. Woman's College.  
Open to all textile designers. Media: Woven  
& Printed Fabrics. Jury. \$2,200 prizes.  
Entry cards due Sept. 16. Work due Sept.  
23. For further information write to Norma  
Hardin, Woman's College, Univ. of N. C.,  
Greensboro, N. C.

Los Angeles, Calif.

27TH ANNUAL EXHIBITION. CALIFOR-  
NIA WATERCOLOR SOCIETY. Sept. 16-  
Nov. 1. Pasadena Art Institute. Open to  
all artists. Media: watercolor, pastel,  
gouache. Prizes. Jury. Entry cards and  
work due Sept. 3. For further information  
write Julie Polousky, Secretary, 636 Chest-  
nut Ave., Long Beach 12, Calif.

Lowell, Mass.

FRA ANGELO BOMBERTO Forum of Art,  
Whistler's Birthplace. For new styles ig-  
nored by modern monopoly. First send one-  
page typed explanation of the creation.  
Invitation to exhibit may follow. Fee \$5.  
For further information write John G.  
Wolcott, 236 Fairmount St., Lowell.

New York, N. Y.

2ND ANNUAL PRINT CLUB COMPETI-  
TION. June 16-July 15. Associated Ameri-  
can Artists Galleries. Open to all artists.  
Fine print media (color eligible). Jury.  
Prizes total \$3,000. Purchase Awards total  
\$2,000. Entry cards. Work received through  
May 24; must be addressed to Print Com-  
petition, Associated American Artists, 711  
Fifth Ave., New York 22. For further in-  
formation write above address.

UNITED NATIONS POSTER COMPETI-  
TION. U.S.A. SECTION. Museum of Mod-  
ern Art. Open to professional artists. Poster  
design in full color (not more than six  
colors), size 16" x 21", descriptive of some  
aspect of the aims and principles of the  
United Nations as outlined in the Charter.  
Jury. \$4,000 prizes. Work due June 15.  
For further information write Museum of  
Modern Art, 11 West 53rd St., New York  
19, N. Y. Circle 5-8900.

Newport, R. I.

36TH ANNUAL EXHIBITION. July 7-27.  
Art Association of Newport. Open to living  
American artists. Media: oil, watercolor,  
pastel, drawing, prints, small sculpture,  
craft. Jury. Fee \$1 to non-members. Entry  
cards due June 16. Work due June 23.  
For further information write Art Asso-  
ciation of Newport, 76 Bellevue Ave.,  
Newport, R. I.

Ogunquit, Maine

27TH ANNUAL NATIONAL EXHIBITION  
OF PAINTINGS. June 29-Sept. 1. Ogun-  
quit Art Center. Open to professional art-  
ists. Media: oil, watercolor, tempera. Prizes  
totaling \$400. Works addressed "Ogunquit  
Art Center, Hoyt's Lane, Ogunquit, Maine  
(via Wells Beach, Me.)" and due June 16.  
For further information write H. Kedrick,  
Sec'y., Ogunquit Art Center Bldg., Ogun-  
quit, Me.

Santa Paula, Calif.

ELEVENTH ANNUAL ART EXHIBIT. Au-  
gust 15-24. Santa Paula Chamber of Com-  
merce. Open to all artists. Media: oil, wa-  
tercolor, pastel. Jury. Purchase prize  
awards. Work due August 7. Work sent to  
Chamber of Commerce, c/o Habbick and  
Udall, 107 North Mill St., Santa Paula.  
For further information write Florence V.  
Mayberry, Secretary, Santa Paula Cham-  
ber of Commerce, Santa Paula.

Tulsa, Okla.

SECOND NATIONAL OF AMERICAN IN-

DIAN PAINTING. June 17-Oct. 5. Phil-  
brook Art Center. Open to all artists of  
North American Indian or Eskimo extrac-  
tion. Media: watercolor, tempera, pastel,  
crayon, oil. Jury. Awards. Entry cards  
and work due June 2. For further infor-  
mation write to Bernard Frazier, Art Di-  
rector, Philbrook Art Center, 2727 South  
Rockford Road, Tulsa 5.

### REGIONAL SHOWS

Columbus, Ohio

23RD ANNUAL CIRCUIT EXHIBITION  
TO U. R. Nov. 1947-June 1948. Columbus  
Gallery of Fine Arts. Open to Ohio born &  
Ohio resident artists. Media: watercolor,  
gouache. Jury. Cash award. Fee \$3. Entry  
cards and work due Oct. 4. For further  
information write Miss Lois Lampe, Sec'y-  
Treas., Ohio Watercolor Society, 476 King  
Ave., Columbus 1, Ohio.

Minneapolis, Minn.

FIRST REGIONAL PAINTING & PRINT  
ANNUAL. Aug. 21-Sept. 23. Walker Art  
Center. Open to residents of Iowa, Ne-  
braska, North & South Dakota, Wiscon-  
sin, Minnesota. Jury. Prizes. Entry cards.  
Work due July 15. For further information  
write William Friedman, Assistant Direc-  
tor, Walker Art Center, Minneapolis.

FOURTH ANNUAL SCULPTURE EXHIBI-  
TION. July 1-Aug. 3. Walker Art Center.  
Open to residents of Iowa, Nebraska, North  
& South Dakota, Wisconsin, Minnesota.  
Jury. Prizes \$1,000. Work due June 2. For  
entry cards and information write Wil-  
liam M. Friedman, Ass't Director, Walker  
Art Center, Minneapolis, 5.

Spring Lake, N. J.

ELEVENTH ANNUAL SPRING LAKE EX-  
HIBITION. New Jersey Chapter American  
Artists Professional League. June 26-Sept.  
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Jury. Prizes totaling \$125. Fee \$1. Work  
received June 1-4. For further information  
write Mrs. H. D. H. Koerner, 269 Grass-  
mere Ave., Interlaken, Asbury Park, N. J.

West Chester, Penna.

16TH ANNUAL SPRING SHOW OF CHE-  
STER COUNTY ART ASSOCIATION. June  
9-14. Art Center. Open to present and  
former residents of Chester County. Media:  
oil, watercolor, pastel, drawings. Entry fee  
\$2. Jury. Prizes. Entry cards and work  
due June 2. For further information write  
Mrs. T. J. Burneson, Secretary, Art Center,  
32 N. Church St., West Chester, Pa.

### National Academy Elects

At the Annual Meeting of the Aca-  
demicians of the National Academy of  
Design, held on April 23, the following  
officers were elected: President, Hobart  
Nichols; 1st Vice-President, John Tay-  
lor Arms; 2nd Vice-President, Paul  
Manship; Corresponding Secretary,  
Georg Lober; Ass't Correspondent Sec-  
retary, Walter Farndon; Recording Sec-  
retary, Raymond P. R. Neilson; Treas-  
urer, F. Ballard Williams; Ass't  
Treasurer, Charles Keck. Ogden  
Pleissner and Sidney Laufman were  
elected Members of Council.

Also, nine new Academicians were  
designated: Gordon Grant, Wallace  
Morgan and Denys Wortman in graphic  
arts; Douglas Gorsline, painter; Walter  
Biggs, Millard Sheets, Barse Miller,  
John A. Williams and John Whorf,  
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## Psycho-Fashions

Captain Joe Richards, several times a prizewinner in the annual merchant seamen exhibitions, must have been pretty annoyed with women's absorption in personal adornment. His first one-man show now at Ferargil Gallery, is titled "Psycho-Fashions" and is devoted entirely to almost vicious satirization of the small world of high fashion. We hope, for the artist's peace of mind, that he is now devoting his attention to more substantial segments of our feminine population and that he has stopped dipping into *Vogue* and *Harpers Bazaar*.

Richards pictures a *Buyer* as a nasty creature with a snood for brains, and the model for *Society Portrait* must have been dead for an alarming length of time. A lovely, if empty-headed *Widow* manages to make a thoroughly ingratiating picture even if her sole concern is another husband.—J. G.

## Rockford's 23rd Annual

Both artists and laymen were responsible for some changes in the 23rd Annual Exhibition of the Rockford Art Association, held in April. There was no purchase prize this year, but instead the jury (Aaron Bohrod and Rudolph Ingerle) designated \$50 cash awards in three classifications: landscape and still life, portrait and figure painting, and miscellaneous—sculpture, abstractions, graphic art, etc.

The Class A awards went to Jane Gage for *Town Square at Night* and to David Driesbach for *Approaching Squall*; honorable mentions to Abigail Brown, Edward Carlson, Katherine Pearman and Eugene Wallin. The Class B award was given to *Old Seaman* by E. M. R. Weiner with an honorable mention to *Mattie Lietz*, and the Class C award to *Abstraction* by Gerald Guotta.

## Dayton Etchers Anniversary

The Dayton Society of Etchers is celebrating a 25th anniversary this month with a retrospective showing of the best prints produced by members since the Society's inception, at the Dayton Art Institute. Out of the small group of about 20 printmakers who formed the Society a quarter of a century ago has grown the larger Ohio Printmakers, designed to include State residents and former residents.

## Hare Joins Kootz Group

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## Summer Schools

MOST of the art schools in New York City move up to the mountains or down to the sea—or close altogether—during the hot summer months, but a few hardy perennials brave the heat and humidity. One of these is the up-and-coming School for Art Studies, established only a little more than a year ago by Sculptor Maurice Glickmann, and already expanded into new quarters at the corner of Broadway and 90th Street. Here activities will continue unabated—three sessions daily in painting, sculpture, graphic arts, book and magazine illustration, taught by Director Glickmann, Robert Benney, Sol Wilson, Isaac Soyer and Maxwell Gordon. A special summer feature is a Saturday out-door class, and emphasis on landscape painting.

New York's New School for Social Research will hold four workshops, starting June 10, under the guidance of Camelio Egas, Mario Carreño and Hans Jelinek. Egas and Carreño will teach life sketching, painting and composition, and Jelinek will give an introductory workshop course in the graphic arts.

In addition to the usual summer school in the City, the Art Student's League will resume its school in Woodstock, New York, after a lapse of two decades (the League was a Woodstock feature from 1902 to 1927). The New York faculty and curricula will be similar to those of the winter sessions, including among the instructors Will Barnett, John Groth, Robert Hale, Robert Johnson, Reginald Marsh, Kenneth Hayes Miller, Frank Reilly, Harry Sternberg and Nahum Tschacbasov. In Woodstock, Arnold Blanch, Paul Fiene, Yasuo Kuniyoshi, Paul Burlin and Fletcher Martin will conduct classes in life drawing, painting, composition and sculpture. Both sessions begin on June 2 and continue through August 29.

Another school bisected Woodstock-wise is Bard College, at Annadale on Hudson, New York. In the art division, the painting workshop, conducted by Stefan Hirsh, will be held along with the other regular summer courses at the College, while the two sculpture classes will be given at the studio and quarry of Harvey Fite in Woodstock. Mr. Fite will give one course of 20 hours a week in modeling, casting and carving in wood, and another in the history and theory of sculpture.

Everett V. Meeks, retiring dean of the Yale School of Fine Arts, has announced that the Norfolk (Conn.) Art

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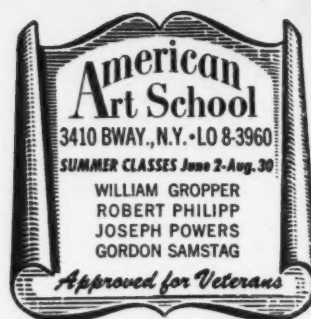
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The California School of Fine Arts, directed by Douglas MacAgly, affiliated with the University of California and maintained by the San Francisco Art Association, is offering 23 day classes and six evening classes in the June 23-August 1 summer session, taught by an imposing list of regular and guest instructors. Along with all basic courses in painting, drawing, graphic arts, sculpture, ceramics and photography are numerous workshops, including one devoted to the problems and techniques of giving form to three dimensional space, conducted by Ernest Mundt.

The featured guests are Mark Rothko, who will instruct an advanced painting class and give a series of lectures on contemporary art, and Jean Varda, who will conduct two courses in design.

Set among the picturesque remains of a '49 ghost town, and less than an hour away from snow-scenes-in-summer, is the Mother Lode Art School in Columbia, California. Three miles away is Sonora, the famous mining town where Mark Twain and Bret Harte once lived. Charles Surendorf and Hassell Smith, California artists, give personal instruction in landscape, figure and portrait painting in oil and watercolor, and in drawing and the graphic arts from June 2 to August 22.

Norwood MacGivary, former Carnegie Tech instructor and now a member of the Pittsburgh Art Commission, will again teach the adult class of the ninth summer session of the Rehoboth Beach (Del.) Art League during August. Advanced students or beginners may enter the school at any time between June 30 and August 29 for outdoor work in portraiture, figure painting and sketching.

A creative art workshop will be held at Mills College (Oakland, Calif.), from July 5 through August 16, with associate professor William Gaw acting as chairman. Clarence Merritt, noted authority on ceramics and glazes, will be guest instructor in ceramics, offering an advanced course in fine pottery making and in developing special clay bodies, individual glazes and decorative techniques. F. Carlton Ball, associate professor of art at Mills, will also give a course in ceramics and Mrs. Ilse Schulz will teach weaving.

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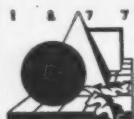


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## 57th Street in Review

[Continued from page 19]

ally greater tonal richness in the etchings. *Conversation Piece*, a young and an old raven seated on a limb in apparent communication of some sort; and *Evening Reflections*, where a wading bird hardly disturbs the mirroring water, are outstanding drawings, yet none is without impressive knowledge of the habitual gesture, the character of plumage, the secretive pulse motivating these wild creatures.

Tuttle printed his own etchings, so that each is a highly personal expression. The exhibition is one not only of highly finished craftsmanship, but a remarkable record of intensive, patient observation, both of his "sitters," and of their native habitat. (Until May 29.)—M. B.

## Three of a Kind

The painting Egris—Ruth, Ted and Charles—have been individually represented in various group shows around town for several years, but now they are doing a brother and sister act in a three-man exhibition at RoKo Gallery, through May 29.

Their paintings hang well together, but they are not of precisely the same idiom. Charles seems the surest and the happiest with his style, and is mostly interested in rich and colorful landscapes. An exception is *Reflections*, a striking introspective portrait. Ted, just out of the navy, is less formulated, less sure. His interest is in people and his attitude is something less than complimentary. Ruth is also interested in people on the seamier side of the tracks. Her previous experience with mural painting is discernable in the ordered organization of her canvases.—A. L.

## Activity at A.C.A.

Three painters in search of expression share the A.C.A. Galleries where paintings by Rifka Angel, Philip Levine and Russell Twiggs are on view until May 17.

Most accomplished picture-maker of the trio is Twiggs, who makes his eastern debut with a group of sultry-colored abstractions. *Threshold*, well organized in color, mood and pattern, is perhaps his best work and leans less on accomplishments of other abstractionists.

Also making his New York debut is Levine, a former Barnes student whose

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busy landscapes and interiors are so highly patterned that a *horror vacui* complex must be noticed. *Cape Island Harbour* and *Pennsylvania Harvest* best bear the burden of his complex pattern-making. A highly personal painter, Miss Angel presents intimate views of her family, studio and dreams, setting them down in what will be considered either poetic or clumsy terms, according to the visitor's equally personal response.

On view at the same galleries the past fortnight were intense, passionate paintings by Yuli Blumberg, German-trained expressionist.—J. K. R.

### Gallic Encore

Another exhibition of contemporary French paintings is being shown on 57th Street, this time at Marquie Gallery, through May 24. This group was brought over, rather impromptu, by Pierre de Lestree, Director of Paris' Galerie Denise Severin-Mars, and includes the work of six young (from 18 to 45) painters never before exhibited here, plus a single picture by the veteran Andre Lhote.

Riding the ebb of a season of French art, this show is somewhat different. Though not startlingly original, these men are not so slavishly following the recent French masters, and they do attain a freshness that is welcome. Cyrus Rezvani paints people, horses and religious subjects. Philippe Picard is rich and romantic in color. Eugene Nys is the least consistent, and experiments with a number of styles, some quite attractive. G. Ferro, on the other hand, is completely consistent with a stark, clear style in handling his Utrillo-like scenes. Jacques Lanzmann's one canvas, *Cote d'Azur, Villefranche*, is unorganized in both color and composition. Jansem shows most imagination with *Horizon of Memory*.—A. L.

### Moderns at Durand-Ruel

The Durand-Ruel Galleries are showing recent paintings by four modern artists, two of whom are new to gallery-goers. Talented newcomer is Norman Daly, who teaches archaeology at Cornell University and paints sophisticated pictures on American Indian themes. His distinctive trio of exhibits, which uses a subtle, earth-toned palette and clean crisp forms, includes a striking *Young Sentinel*, a charming fantasy that goes back, in part, to Klee.

Other outstanding paintings in the group, which will be on view until May 17, are a rich still life, *Blue Jay*, by Manfred Schwartz and a semi-abstract *The Artist as Seer and Prophet* by Judson Smith. Patricia Harris shows semi-abstract action scenes.—J. K. R.

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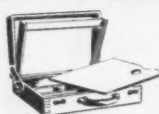
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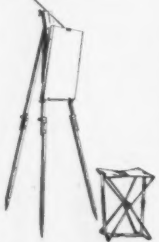
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### Policy the Same for Twenty Years

Perhaps nothing the League has done has met with such spontaneous acclaim as our stand in the matter of that State Department art collection.

We have had but two negative votes among our membership. There have been two or three rather caustic references by writers or critics, and one group which can boast of several reorganizations and a half dozen aliases is resolving and getting much worked up about it.

There was nothing unusual or new about the League's attitude which has been one of steadfast insistence for fairness to all our art bents and trends. We shall not reveal the names of our estimable members who questioned our action, but we feel we should print our reply. It is respectfully submitted:

"Dear Miss ———:  
"In the great volume of congratulatory messages and many new memberships resulting from the League's actions in the State Department controversy, we have received just three who take issue with us.

"One of these was not a member, but another young lady artist here in New York who happens to be a friend of mine, has written a letter something of the same tenor as yours. I feel you have not properly evaluated the League's position or that thing for which it stands — FAIRNESS FOR ALL.

"From its beginning two decades ago we have steadfastly refrained from taking sides or entering into any discussion of any school or fashion in art. We have insisted that none shall have a monopoly. In all the exhibitions our Chapters or our New York Committee sponsor, this policy is religiously adhered to.

"It was with this idea the League inaugurated its Fair Jury Plan, because in many instances there seemed to be a determined effort, and a rather successful one, to exclude all but one kind of art.

"The recent State Department collection was so entirely one-sided that it simply misrepresented our art to other countries. The implication was that we had but one kind of school. That was so obviously unfair that the League could not escape the duties for which it was created.

"There is no confirmation which members of Congress—either the Senate or House—can find that there were any calls for just the sort of art which was selected. So, I think you are being misled by the propaganda which is being whipped up.

"In the overwhelming preponderance of letters and calls we have had, are a

great many who are as vehement as you on the other side of this debate. We are not getting into that, but we feel we cannot dodge the issue when it comes to such manifest unfairness as cropped up in this instance. I doubt you would have us be unfair in any case."

(Signed) ALBERT T. REID,  
National Vice President

### The League's Honor Roll

Our State Chapters should now be giving serious consideration to their participating in this notable function of the League.

Set up less than four years ago, it has achieved national significance, affording as it does the opportunity to confer honor upon those in your communities who have rendered outstanding service to our art or artists. It gives country-wide recognition to them and to the Chapters who sponsor them.

The awarding of these honors was a feature of the League's Annual Dinner on February 22, and helped materially to make this the most brilliant of all our annual functions. Among those notables to be thus cited and present to receive them, were Hobart Nichols, president of the National Academy; Augustus Weinman, eminent sculptor; Ralph Walker, outstanding architect; U. S. Senator Clyde Hoey of North Carolina; Mrs. Eli T. Watson of North Carolina and New York, and several others.

Surely you have in your state several who qualify for this honor, and you can render the cause of art a splendid service by citing them for this award. Too, you will be advancing your own Chapter.

We urge all State Chairmen and Chapters to give you their early consideration. The beautiful scrolls, designed by Edward B. Edwards, are highly prized by all recipients. Write for information to Paul W. Whitener, National Director of Honor Roll, Hickory Museum of Art, Hickory, North Carolina.

### Our Best Known Mother

At this season of the year we are deluged with reproductions of Whistler's famous painting, frequently mutilated by many contemporary art directors who know so much more than that immortal painter did about composition, and proceed to crop it in the present tense or manner. This amounts to mutilation.

It is appropriated for all varieties of merchandising, from perfumes to

plumes. It has sold thousands of dollars worth of prints, but the sad part is that the painter realized so little in terms of French francs when his native land turned it down.

Our chagrin and regret can hardly be appeased when we recall the fact this painting was offered around America for \$750 but could find no buyer. Our art experts and connoisseurs of that day knew almost as much as do those of the present circa. Finally it was acquired by the French for the equivalent of \$720 in francs.

Today it is priceless. Hanging on the walls of the Louvre, it is a mockery to the smugness of those who tell us what is art and what is not. It is abundant proof that the public is the final judge of all art. To live, art must have the approbation of our Mr. John Q. Public. And you are that John, who frankly confesses that you don't know anything about art but know what you like, and you are the one who has the final say, regardless of critics and dealers.

### A Copyright Problem

One of our members has a headache on his hands which comes from a pain in the neck—very common among artists. In the reproduction of one of his paintings, the engravers almost obliterated the copyright insignia—the C within the circle, which he had carefully placed on his picture.

The agency head for whom it was made was suddenly called out of the city, and did not send in the card and the \$2 necessary for the issuance of a copyright for reproduction. The prints were made and distributed.

There is a question in their minds now whether the Register of Copyrights will agree to issue this copyright when the sign is not entirely clear. In the meantime the artist has been seriously damaged and possibly his valuable property lost, for it was widely circulated and made a definite hit.

The attorneys are advising damage suits against both the engravers and the agency. Somewhere there was dereliction—in approving the plates, in not filing the application for copyright. It was an expensive job, one you'd think would be carefully watched.

But always the artist is the goat.

### Qualifications to Teach Art

Possibly we are not overly bright for we have never been able to get it through our skulls how it is possible to teach something unless one knows about it.

Our contentions in this matter, and our way of speaking out in meeting, brought a rather pointed letter from one of the members of the National Educational Association, which organization, in order to shorten a lot of letters, we think of as the Brain Trust.

This members says the League and the N. E. A. should get together and talk things over. Not a bad idea—but how and where? We have spoken our piece and as likely as not will be shouting it from the house-tops unless this organization does one or two things in its handling of the art subject in our public schools.

Our premise is that art is the subject, and not diplomas, and that all the semester hours required to equip one to teach will avail nothing if that teacher is not qualified—and we do mean qualified in the field of art.

Our research definitely proves that very few of our most successful art teachers can possibly get a rating which would permit them to teach in many of our largest states. That is how tightly this Brain Trust has clamped the strangle hold on art.

Certainly it is time to get together but there is a third party who has a particular interest in this conference. That is Mr. John Q. Public, who we have previously mentioned. The League is going to have a few more talks with John, and they will not be "off the record."—ALBERT T. REID.

### Tiffany Fellowships Resumed

After a year of inactivity, following the dispersal of the more cumbersome parts of the estate and a complete reorganization, the Louis Comfort Tiffany Foundation is again ready to benefit young artists. Scholarships of up to \$2,000 are available to students of painting, sculpture, graphic arts and handicraft.

Under the new plan, the scholarship student will enjoy freedom in the matter of where he or she desires to study, and a personally selected field of influence, not possible under the old system. Final application forms should be sent to Hobart Nichols, Louis Comfort Tiffany Foundation, 1083 Fifth Ave., New York 28, N. Y., on or before October 1.

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Art Institute To May 29: Annual May Show.

**ALBANY, N. Y.**  
Institute of History and Art To June 1: 12th Upper Hudson Annual.

**BALTIMORE, MD.**  
Museum of Art To June 22: Early Christian and Byzantine Art. Walters Gallery To June 15: Book Paintings of the Indian Court.

**BOSTON, MASS.**  
Art Club To May 25: Frank C. Kirk Paintings. Artists Guild To June 28: Members Spring Exhibition. Doll & Richards To May 31: St. Botolph Club Watercolors. Institute of Modern Art To July 15: Painting in France 1936-1946. Boston Library May: Joseph Pennell Etchings. Vose Galleries To May 31: St. Botolph Club Watercolors.

**BUFFALO, N. Y.**  
Aubright Gallery To May 21: Buffalo Print Club.

**CAMBRIDGE, MASS.**  
Fogg Museum To June 5: Modern Sculpture.

**CHARLOTTE, N. C.**  
Mint Museum May: Ben-Zion.

**CHICAGO, ILL.**  
Art Institute To Nov. 2: Stieglitz Collection Worcester Porcelain; To Sept. 29: Japanese Prints of Edo; from May 20: Contemporary American Art.

**CLEARWATER, FLA.**  
Art Museum To May 31: Sixth Gulf Coast Annual.

**CLEVELAND, OHIO**  
Museum of Art To June 8: 29th Regional Annual; Woodcuts.

**COLORADO SPRINGS, COLO.**  
Fine Arts Center To June 15: Karl Knaths Paintings.

**COLUMBUS, OHIO**  
Gallery of Fine Arts To June 2: 37th Regional Annual.

**DAYTON, OHIO**  
Art Institute May: 25th Society of Etchers Annual.

**DENVER, COLO.**  
Art Museum To June 15: Max Weber.

**DETROIT, MICH.**  
Institute of Arts To June 15: Washington Allston.

**GRAND RAPIDS, MICH.**  
Art Gallery To May 27: Pre-Columbian Art; 3rd Regional Annual.

**HOUSTON, TEX.**  
Museum of Fine Arts To June 3: Scalander Silks.

**INDIANAPOLIS, IND.**  
Herron Institute To June 8: 40th Regional Annual.

**JERSEY CITY, N. J.**  
Jersey City Museum To June 13: Painters and Sculptors Annual.

**KANSAS CITY, MO.**  
Nelson Gallery May: Frank Mechau Memorial Exhibition.

**LAGUNA BEACH, CALIF.**  
Art Gallery To May 25: Sixth National Print Annual.

**LA JOLLA, CALIF.**  
Art Center May: Members Annual.

**LOS ANGELES, CALIF.**  
Biltmore Galleries May: Emil J. Kosma Watercolors. Jepson Art Institute May: Lawrence Murphy Paintings. Hatfield Galleries May: Modern French and American Group. Stendahl Galleries May: Ancient American Art: Modern French Paintings. Taylor Galleries To May 27: Agneta Enters; May: Ben Messick. Vizeveno Galleries To June 13: Julian Ritter.

**MANCHESTER, N. H.**  
Currier Gallery From May 21: Thomas Eakins Centennial.

**MINNEAPOLIS, MINN.**  
Institute of Arts To June 1: 20th Century French Paintings. Walker Art Center To June 15: John Marin; Everett McNear.

**MONTCLAIR, N. J.**  
Art Museum To June 1: Cathedral Etchings.

**NEWARK, N. J.**  
Newark Museum May: Oriental Art: Contemporary Prints.

**NEW ORLEANS, LA.**  
Delgado Museum To May 25: La Tausca 1947 Exhibition.

**PASADENA, CALIF.**  
Art Institute May: John Decker Oils; Sued Singer Ceramics.

**PHILADELPHIA, PA.**  
Academy of Fine Arts From May 20: Oils, Mary Townsend Mason. Art Alliance To June 1: Craftsmen Guild; Mary Jacobsen Photographs; Oils.

Artists Gallery From May 21: Robert N. Taylor. Museum of Art To June 8: Henri Matisse.

**PRINT CLUB** May 23-June 9: Daniel Garber, Herbert Pullinger.

**PITTSBURGH, PA.**  
Carnegie Institute To June 1: Benjamin Kopman Lithographs.

**PORTLAND, ORE.**  
Art Museum To June 1: Indian Art of Northwest Coast.

**ROCHESTER, N. Y.**  
Memorial Gallery To June 1: 1947 Rochester Finger Lakes Annual.

**ST. LOUIS, MO.**  
Art Museum To June 17: Contemporary British Painting.

**ST. PAUL, MINN.**  
Hamline Univ. To May 31: Rembrandt Etchings; Jacob Lawrence Oils.

**SACRAMENTO, CALIF.**  
Crocker Gallery May: San Francisco Museum Modern Art Loan.

**SAN FRANCISCO, CALIF.**  
City of Paris To June 7: Sixth Pacific Coast Ceramic Annual. Legion of Honor May: War's Toll of Italian Art. Museum of Art To June 1: Museum of Modern Art Loan Watercolors and Gouaches.

**SEATTLE, WASH.**  
Art Museum To June 1: 7th Watercolor Annual.

**SPRINGFIELD, MASS.**  
Museum of Fine Arts To June 1: 7th Spring Purchase Annual.

**STUDIO CITY, CALIF.**  
Vanbark Studios To May 31: Karl Zarbe.

**TAOS, N. M.**  
Blue Door May: American Paintings.

**TOLEDO, OHIO**  
Museum of Art From May 23: The Medieval World.

**TULSA, OKLA.**  
Philbrook Art Center To June 1: Seventh Regional Annual.

**WASHINGTON, D. C.**  
Library of Congress To Aug. 1: National Exhibition of Prints. National Gallery To June 2: Paul Gauguin; Edward Munch. Pan American Union To May 25: Penalba. Phillips Gallery To May 26: John Gerard; Arthur Dove. Smithsonian Institution To May 25: Benton Spruance. Watkins Gallery To May 31: Spring Annual.

**WORCESTER, MASS.**  
Art Museum To June 1: 18th Century American Prints; Winthrop Chandler.

**A. C. A. Gallery** (63E57) May 19-31: Milton Wynne.

**Aquavella Galleries** (38E57) May: Old and Modern Paintings.

**A-D Gallery** (130W46) To May 29: Paul Rand.

**Allison & Co.** (32E57) May: Watercolors and Drawings.

**America House** (485 Madison) To May 29: Form, Color, Texture, in Ceramics.

**American-British Art Center** (44W 50) To May 31: Jason Seely Sculpture; Haitian Paintings.

**An American Place** (509 Madison) May: John Marin.

**Argent Galleries** (42W57) To June 14: National Association of Women Artists.

**Art of This Century** (30W57) To May 31: Theo Van Doesburg.

**Art Students League** (215W57) To May 24: Concourse of Students Work.

**Artists' Gallery** (61E57) To June 7: James Sterling Paintings.

**Associated American Artists** (711 Fifth) To May 24: George Katkoi; May: Group Show.

**Babcock Galleries** (38E57) To May 31: Contemporary American Artists.

**Barbizon Plaza Art Galleries** (58 and Sixth) To May 25: Craft Students League; From May 28: Jeanne Mertz.

**Barzansky Galleries** (664 Madison) To June 1: Spring Group.

**Belmont Gallery** (26E55) May: Moment Musical.

**Bignou Gallery** (32E57) To June 6: Tilly Losch.

**Binet Gallery** (67E57) To June 7: 37th and 18th Century French Engravings and Prints.

**Blue Bowl Restaurant** (157E48) To May 21: Watercolors, Walter Krell.

**Bonwell Gallery** (18E57) From May 19: Janjigian, Nancy Bozman Paintings; May 26-June 7: Arthur Schreider Group.

**Brooklyn Museum** (Eastern Parkway) To June 8: Watercolor Annual.

**Brunner Gallery** (110E58) May: Old Masters.

**Buchholz Gallery** (32E57) To May 24: Mary Gallery Sculpture; From May 27: Contemporary Drawings.

**Carstairs Gallery** (11E57) From May 27: Watercolors of Paris, Alcardi and de Nyrac.

**Chinese Gallery** (38E57) To May 31: Margaret Stark.

**Contemporary Arts** (106E57) To June 6: A Vista in the Venetian Cafe.

**Downtown Gallery** (32E51) From May 20: Fortune "National Parks."

**Durand-Ruel Galleries** (12E57) May: Modern Group.

**Durlacher Bros.** (11E57) To May 24: Stephen Greene.

**Duven Bros.** (720 Fifth) May: Old Masters.

**Egan Gallery** (63E57) May: Modern American Group.

**Egleston Galleries** (161W57) To May 24: Joseph Levin.

**8th St. Gallery** (33W8) To May 31: Gotham Painters.

**Feigl Gallery** (601 Madison) To May 28: Edmund McKenna Gouaches.

**Ferargil Galleries** (63E57) To May 24: C. W. Anderson; To May 26: Joe Richards.

**44th St. Gallery** (133W44) May 21-June 11: Group Show.

**Frick Collection** (1E70) May: Permanent Collection.

**Friedman Gallery** (20E49) May: Alexander Ross Prints.

**Galerie St. Etienne** (46W57) To June 14: Grandma Moses.

**Gallery of Jewish Art** (142E30) To May 25: Ilya Schor Paintings.

**Garret Gallery** (47E12) May: Carl Podszus, Robert Rogers Watercolors, Prints, Drawings.

**Gramercy Galleries** (38 Gramercy Park) To May 31: Isadore Eichen.

**Central Art Galleries** (15 Vanderbilt) May: American Paintings.

**Hammer Galleries** (682 Fifth) May: Permanent Collection.

**Grolier Club** (47E60) To June 15: Iconography of American Industry.

**Hugo Gallery** (26E55) May: American Group Show.

**J. C. Gallery** (937 Third Ave.) To May 24: Modern and Primitive Art.

**Kennedy & Co.** (785 Fifth) May: Picturesque America.

**Kleemann Galleries** (65E57) To May 31: John Ferren.

**Knodler Galleries** (14E57) To May 29: Emerson Tuttle; To May 31: Xavier Guerrero, Paintings.

**Kootzer Gallery** (32E57) To May 31: Landscapes of Four Centuries.

**Kootz Gallery** (15E57) May: Holly Broune.

**Kraushaar Galleries** (32E57) From May 19: Gallery Artists Group.

**Laure Gallery** (48E57) To May 22: Elsa Bode; May 24-June 7: Beulah Stevenson.

**Levitt Gallery** (16W57) May: Group Show.

**John Levy Gallery** (11E57) May: Carol and Barbizon School.

**Julien Levy Gallery** (42E57) May: Group Show.

**Lilienfeld Galleries** (21E57) To June 12: Modern French Paintings.

**Lieber Galleries** (Hotel Brevoort, Fifth at 8) To May 19: Extra-Illustrated Books by Contemporary Artists.

**Macbeth Gallery** (11E57) May: Group Show.

**Marquie Gallery** (16W57) To May 24: French Artists Group.

**Matisse Gallery** (41E57) To June 7: Miro.

**Metropolitan Museum** (Fifth at 82) To June 1: 26th Art Directors Annual; May: Mestrovic Sculpture; Costume Institute; From May 23: Medieval World in Photographs.

**Midtown Galleries** (605 Madison) To May 24: Lenard Kester; From May 27: Drawings Group.

**Mitch Galleries** (108W57) To May 31: Gallery Artists Group.

**Morgan Library** (29E36) To July 26: Plovers of Ten Centuries.

**Morton Galleries** (117W58) May: Group Show.

**Museum of Modern Art** (11W53) To June 1: Museum Collection Drawings; To June 15: Frank Lloyd Wright; Textiles for the Home.

**Museum of Natural History** (Central Pk. W. at 79) To June 3: Bird and Animal Paintings.

**Museum of Non-Objective Painting** (24E54) To July 10: Mokoly-Nagy Memorial.

**National Academy** (1083 Fifth) To May 21: National Association Women Artists Annual.

**New Age Gallery** (138W15) To May 31: New Group, All Media.

**New York Historical Society** (170

Central Pk. W.) To July 13: Trinity Church Treasures.

**Newhouse Galleries** (15E57) May: Old and Modern Paintings.

**Newman Gallery** (150 Lexington) May: John Singleton Copley.

**Newton Gallery** (11E57) To May 24: Esther Kee; William Temple. From May 27: Alexander Sideria.

**Nicholson Gallery** (69E57) May: 18th & 19th Cent. Landscapes.

**Nierendorf Gallery** (53E57) From May 26: Modern Group Show.

**Niven Gallery** (63E57) To May 25: Modern French Group.

**Norheim Gallery** (6007 8 Ave. Bklyn.) To May 31: Vincent Malta.

**Norlitz Gallery** (59W56) May 19-31: Richard Kroth; Bartlett Tracy.

**Passedoit Gallery** (121E57) To June 7: Nura—Spirit of Youth.

**Pen & Brush Club** (16E10) May: Cotton, Matson, Mock.

**Perls Gallery** (32E58) May 19-June 7: Tachabauer Prints.

**Pinacotheca** (20W58) To June 7: Easton Pribble.

**Portraits Inc.** (460 Park) May 20-June 13: Portraits in Review.

**Rehn Gallery** (683 Fifth) May: Spring Group.

**Riverside Museum** (310 Riverside) May 25-June 8: Paintings by Japanese American Artists.

**Roberts Gallery** (380 Canal) May: Group Exhibition.

**RoKo Gallery** (51 Greenwich) To May 29: Ruth, Ted, Charles Egan.

**Rosenberg Galleries** (16E57) May: 20th Century French Paintings.

**Salmazundi Club** (47 Fifth) From May 23: Summer Group Show.

**Salpeter Gallery** (128E56) To May 24: Leo Quanchi; From May 24: Henry de Geofroy.

**Scalamandre Museum** (63E52) To May 29: Three Centuries of Silk Lamps.

**Bertha Schaefer** (32E57) From May 26: Fact and Fantasy 1947.

**Schaefer Galleries** (52E58) May: Old Masters.

**Schaap Council House** (227 Brighton Beach) May 18-24: Art Festival.

**Schneider-Gabriel Galleries** (69E57) May: Permanent Collection.

**Schultheis Galleries** (15 Maiden Lane) May: Old & Modern Paintings.

**Sculptors Gallery** (4W8) To June 7: Spring Exhibition.

**Seligmann & Co.** (5E57) To May 24: George Sheridan.

**Serigraph Galleries** (38W57) May 19-June 14: Paintings by Printmakers.

**Silberman Galleries** (32E57) May: Old Masters.

**Tribune Art Center** (100W42) To June 5: 12 Artists in Liberated Japan.

**Valentine Gallery** (55E57) May: French and American Paintings.

**Village Art Center** (254 Waverly) To May 31: 2nd Non-Jury Sculpture Show.

**Vogue Theatre** (Ave. K, Bklyn.) May: Contemporary American Art.

**Weyhe Gallery** (794 Lexington) To May 21: Aline Meyer Liebman.

**Whitney Museum** (10W8) To May 29: Ralph Blakelock Centennial.

**Widenstein** (19E64) To May 31: Maurice Sterne, Chana Orloff; To June 7: Carlo Levi.

**Willard Gallery** (32E57) To May 24: Ezio Martinelli.

**Young Gallery** (1E57) May: Old and Modern Paintings.



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